

THE WAYS OF ZEN

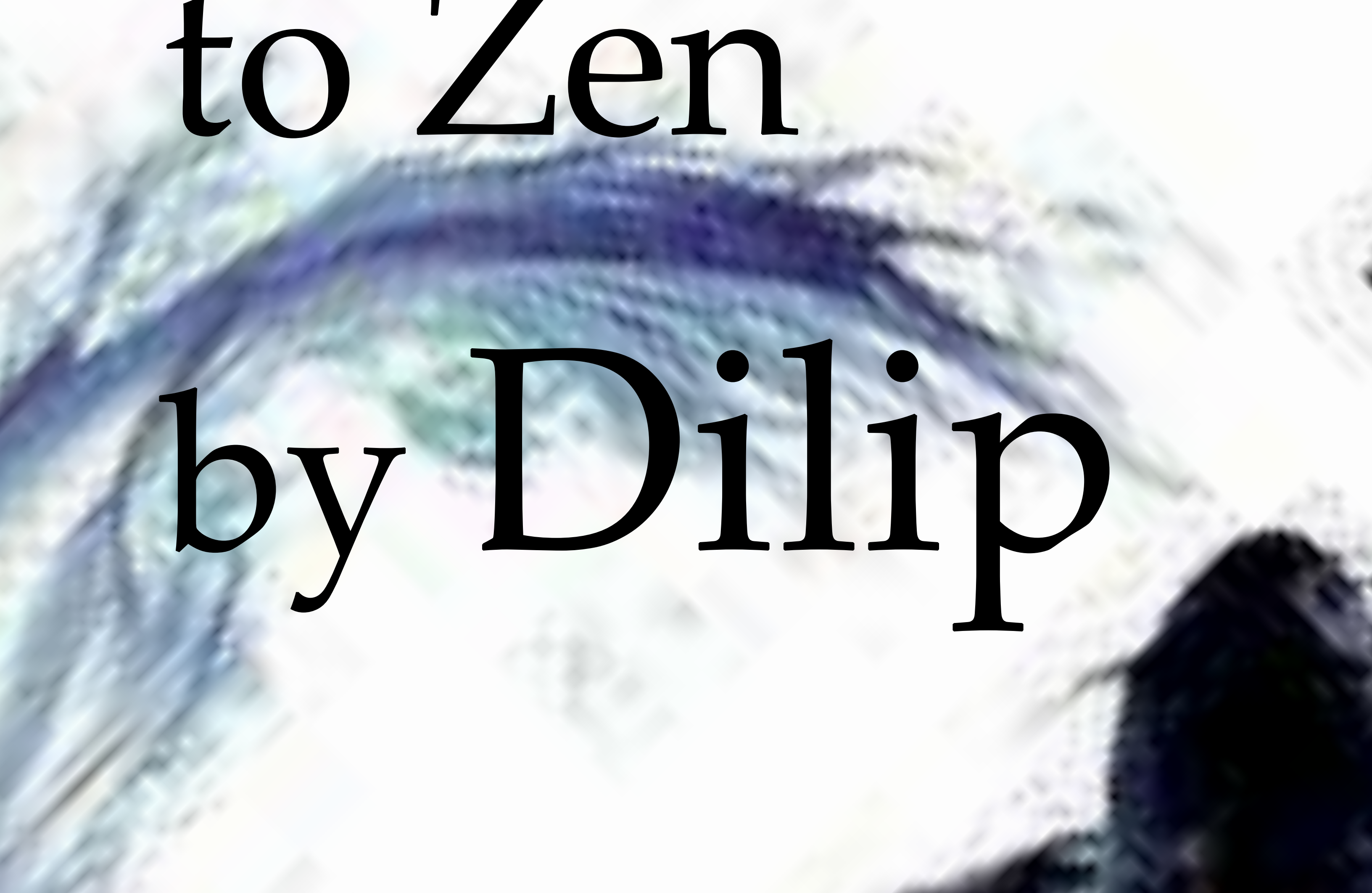
ILLUSTRATED BY
C. C. TSAI

FOREWORD BY
MARTINE BATCHELOR
AUTHOR OF *PRINCIPLES OF ZEN*



An Introduction to Zen

by Dilip



The Universe is made of different dimensions of existence – both higher and lower. On the same plane there are parallel dimensions.

The individual, through an effort such as Zen, understands the way the awareness transcends all those dimensions, into the beyond.

The wisdom of Zen enables humans not only to transcend, but also to build a beautiful, joyous, and soulful world.

Study the appended book, deeply, meditatively, one page a day. Zen has no Dogma, one goes beyond the words into a direct understanding.

The mode of study and reading, focused on direct understanding, and not on the text itself is called reality reading.

Do share the book widely, so that an endeavour to build a greater world of depth and meaning is set in flow.



Zen Meditation #1

Focus the awareness on to the tip of the nose. Keep the attention on the breath. Observe the breath fill the body, Observe the breath form the body. Breathe Naturally. Breathe Deep.

Form the body in the breath.

The theory of this has to do with that the tip of the nose is a geometric collapse point into the Zeroth order Zero. The dimensional zeros have also a correspondence to the spinal spaces, and the Zeroth order Zero is below the base of the spine.

Zen Meditation #2

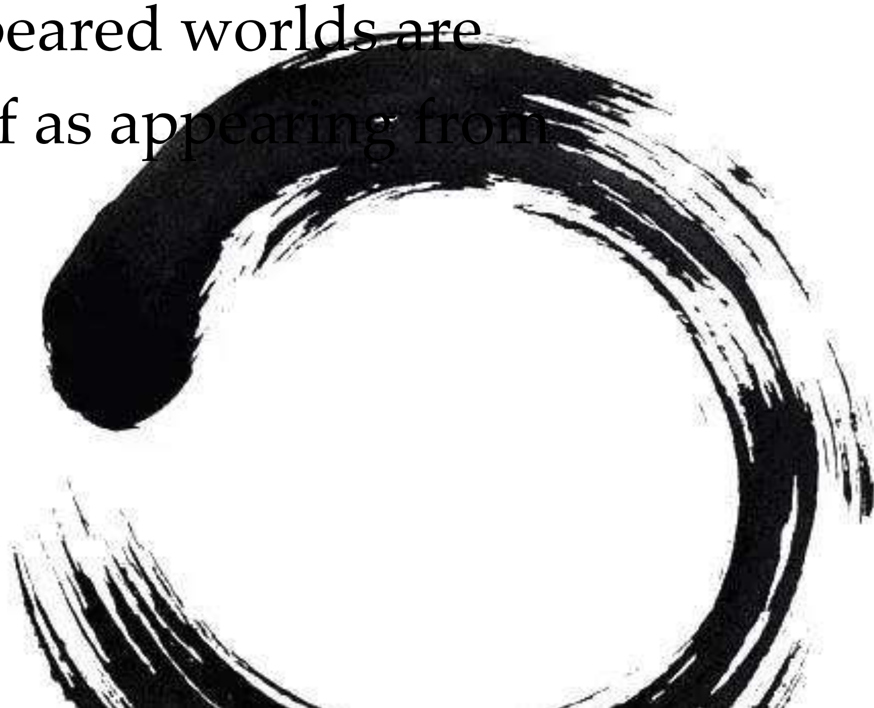
Observe the breath as one breathes

naturally, into the lower abdomen space, that is - the Hara Space. Allow the breath to flow naturally, deep, into the Hara.

The breath flows naturally along the front of the body, enters the Hara Space.

Zen
And The
Breath

Zen observes the breath to unveil the beyond. The individual breath is One function with the he universal ether flow. The higher order mathematical scan of the universe-math artifact appears in perception as the ether flow. And thus, the phenomenon of appeared worlds are mystically spoken of as appearing from ether.



The Enso Often appears in Deep Zen.

It’s a view, of that movement of the mathematical awareness driven system as the awareness situates itself on the higher order zeros – In f act, the mathematically overlapped zeros of different orders, including the zeroth Order.

The Blissful Void

Of Zen

When the awareness is withdrawn from all the mathematical scan vectors, outward N-Spatial directionalities, nullified, the vectors being the perception that appears as it engages and processes phenomenon, then the awareness is situated in the Blissful Void of Zen.

Abide in the Blissful Void of Zen.

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On the path, the virtue of good action propels one forward. Sharing the information presented here with the world, is one such action of great transformative power.

Occasionally, do share the PDF, online – on social media and so forth. Find Creative Ways to bring the information into the world, and uplift oneself, the world – the world immediately around oneself, and the greater world as well!

Do study One Page of the Appended Book, Daily,

..In a
profound,
deep and
meditative
sense.

THE WAYS OF ZEN

THE ILLUSTRATED LIBRARY OF CHINESE CLASSICS

The Illustrated Library of Chinese Classics brings together a series of immensely appealing and popular graphic narratives about traditional Asian philosophy and literature, all written and illustrated by C. C. Tsai, one of East Asia's most beloved cartoonists. Playful, humorous, and genuinely illuminating, these unique adaptations offer ideal introductions to the most influential writers, works, and schools of ancient Chinese thought.

The Ways of Zen

Dao De Jing • Laozi

The Way of Nature • Zhuangzi

The Analects • Confucius

The Art of War • Sunzi



THE WAYS OF ZEN

Adapted and illustrated by C. C. Tsai

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Foreword

What Is Enlightenment?

MARTINE BATCHELOR

In *The Ways of Zen,* C. C. Tsai wonderfully depicts with humor as well as wisdom students looking for enlightenment in the wrong place or the wrong way. Enlightenment is an attractive notion. Nowadays, as in ancient times, people want to attain enlightenment or declare that they have done so. But what has actually been attained? When you meditate, you can experience various states in which you feel different from your usual self. Are these enlightened states? Do they give you enlightenment permanently? Modern Zen Master Kusan used to say that these were not an experience of awakening but merely a perception of the luminous nature of the mind.

The Buddha achieved great meditative states through concentration exercises, but he did not feel that they were the answer to his predicament—life, death, suffering. The Buddha's enlightenment was based on the dissolution of hatred, greed, and delusion, not on achieving any specific meditative states. In *The Ways of Zen*, Tsai's illustrations and commentary make these challenging Zen stories accessible to new generations while pointing out that saying one is enlightened might prove the contrary. As Nagarjuna, a second-century philosopher monk, said very clearly:

> "I am free! I cling no more!
> Liberation is mine!"
> The greatest clinging
> Is to cling like this?[1]

[1] Stephen Batchelor, trans., *Verses from the Center: A Buddhist Vision of the Sublime* (New York: Riverhead Books, 2001).

A poem by an early Buddhist nun who was practicing at the time of the Buddha expresses well what the practice and the goal are:

> Although I left home for no home
> and wandered, full of faith,
> I was still greedy
> for possessions and praise . . .
>
> Life is short.
> Age and sickness gnaw away.
> I have no time for carelessness
> Before this body breaks.
>
> And as I watched the elements of mind and body
> Rise and fall away
> I saw them as they really are.
> I stood up.
> My mind was completely free.
> The Buddha's teaching has been done.[2]

On the Zen path one must be careful of the expectations one has about enlightenment. As Zen Chinese poet Hanshan said:

> Body clothed in a no-cloth robe,
> Feet clad in turtle's fur boots,

[2] Susan Murcott, *The First Buddhist Women: Translation and Commentary on the Therigatha* (Berkeley, CA: Parallax Press, 1991).

I seize my bow of rabbit horn
And prepare to shoot the devil Ignorance.[3]

Enlightenment is often associated with certain mystical images. People imagine that if they become enlightened suddenly it will be like pressing a switch and light will surround them, or that they will start floating in space. Or they might think that enlightenment will bring them ultimate peace and utter contentment, that it will solve all their problems and that they will never encounter any difficulties anymore.

In the *Avatamsaka Sutra*, an important text for the Zen school, it is stated: “Sentient beings are Buddhas, Buddhas are sentient beings.”[4] This implies that all beings have the nature of a Buddha and can awaken to it at any moment, which is a point that Tsai emphasizes in *The Ways of Zen*. But Buddhas must be humble and remember that they are also sentient beings and can make errors. In one second, you can be a Buddha; in the next second, you can be a deluded sentient being.

At the root of Zen meditation, there is the moment of enlightenment of the Buddha. The root of the word “Buddha” is *budh*, which means “to awaken.” In the Zen tradition, there is a debate about whether practice and awakening are sudden or gradual. This debate is referred to several times in *The Ways of Zen* (e.g., pp. 46, 49, and 145). I would like to suggest that this is a false debate, as these two aspects, gradual and sudden, encompass the two essential facets of Zen practice.

Zen meditation stands at the crossroads formed by the two dimensions intersecting. The gradual dimension represents the width of practice, and the sudden represents the depth. There is a gradual aspect to the practice. You put in effort, with patience and a long-enduring mind. This bears fruit and you see some progress. Over time, meditation becomes easier, the mind is calmer and clearer. You become wiser and more compassionate. There is also a sudden dimension to the practice. Suddenly you have a flash of insight and you see clearly the way things are. As you let go of certain mental and emotional habits, you have a glimpse of states of liberation. You do not consciously force yourself to do this; it just happens.

Korean Zen Master Bojo advocated several sudden awakenings followed each time by gradual practice. He pointed out that before you can really step confidently and surely on the path, you need a sudden insight, however small, to show you the way and to give you faith. Because delusions and habits are powerful, you must patiently cultivate gradual practice to actually put into action the breakthrough you’ve had and embody it in the world in an experiential way. Two Chinese Zen poems describe these two dimensions. The first one is by Master Shenxiu and the second one by the sixth Zen ancestor Huineng, as mentioned in *The Ways of Zen* (pp. 29–30):

The body is the wisdom tree,
The mind like a bright mirror stand;
Always strive to wipe it clean,
Making sure that no dust lands.

Wisdom has never been a tree,
The bright mirror has no stand;
There has never been anything,
So where can dust land?

Both dimensions are needed. If the practice is only thought about in terms of gradual development, you can become deterministic and narrow. There is a very fixed set of instructions and results, and everyone has to fit into it. This approach can become too mechanistic and does not always allow for people’s differences. Following only the sudden dimension approach, on the other hand, could lead to ignoring ethics and morality. One way to reconcile the two could be to practice regularly without expecting any definite result while at the same time being open to awakening breaking through at any moment.

Enlightenment cannot be reducible to a single experience and replicated as such. As shown in *The Ways of Zen*, enlightenment is a process of de-grasping, of letting go, of shedding. It is not a permanent state that is transcendental and outside the conditions that one inhabits. One awakens to one’s own nature, not to something outside of it. One awakens to what

[3] Han-Shan, *Cold Mountain: 100 Poems by the T’ang Poet Han-Shan*, trans. by Burton Watson (New York: Columbia University Press, 1967).

[4] Thomas Cleary, trans., *The Flower Ornament Scripture: A Translation of the Avatamsaka Sutra* (Boulder, CO: Shambhala Publications, 1984).

is there and at this moment cannot be clearly seen. As Tsai comments on p. 127:

> By seeking the Buddha, we lose the Buddha; in seeking Bodhidharma, we lose Bodhidharma. The most precious thing there is resides inside you—it is yourself. In pursuing external objects, we tend to lose sight of that.

As illustrated in *The Ways of Zen*, awakening, or enlightenment, might not actually be what one thinks or hopes it is. In the opening panels of this book, Tsai depicts a fish surprised to learn that it is living in water. Looking for enlightenment is similar to a fish looking for water, and awakening is when it realizes it is already swimming in it.

Introduction

BRIAN BRUYA

About the time Christianity began spreading across the Roman Empire, something momentous happened in China. Buddhist texts began trickling in from trade routes in the West, via what is now Pakistan and Afghanistan. That trickle turned into a flood, and by the time of the Tang Dynasty a half-millennium later, China, the once-Confucian country, viewed itself as Buddhist, with tens of thousands of temples and hundreds of thousands of monks and nuns. The historic nature of this change was momentous. Confucians valued family above all else, yet the very word for joining the Buddhist order was *chu jia*, "leaving the family." Confucians valued government service, yet Buddhist clerics lived separate from society, even escaping to mountain temples. Confucians saw the individual as a member of an enduring ancestral lineage continuing indefinitely into the future, yet Buddhists saw the individual as an ephemeral traveler from one karmic lifetime to the next.

Buddhist dominance didn't last politically, but it did have a lasting philosophical impact. And yet the Buddhism of China was sort of like Chinese food in America—adapted to local tastes. Seriousness was tinged with playfulness, humans were cosmic participants, and schools of Buddhist thought came to resemble ancestral lineages.

The Buddhism of this book—Zen Buddhism—grew up in Tang Dynasty China (618–907 CE) and later spread to Korea and Japan, and has more recently traveled to the Americas and Europe. Zen came to the West mostly from Japan, specifically from the Rinzai and Soto traditions. Both traditions come from and are named after Chinese Zen masters. This book retells the story of the origin of Zen in China and illustrates some of its greatest episodes.

Zen is famous for its stories, especially the distilled ones called *koan* in Japanese and *gongan* in Chinese, meaning something like "case," as in case study or legal case. They are designed to get you thinking but also to take you away from your typical patterns of thinking. They can be funny but perplexing, intriguing but mystifying, startling and thought-provoking. The illustrations in this book help enhance each of these aspects, so we can see the cypress tree that will become a Buddha (p. 115), the dog that doesn't have the buddha-nature (or does it?) (p. 109), and the monastery wall where Huineng pens his famous poem (p. 30).

Philosophically, what should we think of the Zen stories in this book? How do we make sense of them?

Once when an Indian yoga teacher of mine was explaining the practice of meditation, he said that when he was growing up it was common for his parents and teachers to tell him to concentrate on his math problems or concentrate on his reading—to *dhyan* this and *dhyan* that. My yoga teacher's point was that meditating—*dhyan*—is not something mysterious and outside of ordinary experience. Rather, it is nothing more than concentrating, or focusing the mind on a particular thing. About two thousand years ago, when Buddhism was transmitted from India to China, the term that was pronounced something like *dhyan* in India was passed straight into China—something like *dzyen* in the Chinese of that period. The Chinese character representing that pronunciation is today pronounced something

like *chon*, and spelled "Chan" in our alphabet. The Japanese version is spelled "Zen."

So Zen is nothing more than concentrating on something. There is nothing fundamentally mystical about it. This little bit of information can go a long way in coming to understand the often-perplexing stories in this book. In story after story, when a seemingly innocent question is asked, the student is blindsided with a response that seems totally out of left field, as if the teacher were trying to say, "Stop thinking so much! It's not that complicated!"

Is Zen complicated? It is, and it's not. There is a story not in this book that is useful for understanding the stories that *are* in the book. The Song Dynasty Zen monk Weixin was giving a lecture to his students. He said:

> Thirty years ago, before I studied Zen, I saw a mountain as a mountain and a river as a river. Later, after I had acquired some knowledge, I had a bit more understanding and saw a mountain as not a mountain and a river as not a river. Today, in a place of retirement, it's the same as before. A mountain is just a mountain, and a river is just a river. (*Wu deng hui yuan*)

The arc of Weixin's story is one from ignorance to book knowledge to experiential knowledge. The final step—from book knowledge to experiential knowledge—is the most difficult because it essentially involves forgetting (or transcending, or setting aside, or fully assimilating) the book knowledge—taking the final step by pushing away the ladder. Simply put, this book is about learning how to push away the ladder, then returning home with a new perspective. Zen is like an Escher staircase—climbing it brings us back to where we started.

For us, the ladder begins in India, specifically in a Hindu philosophy that sees an underlying reality to all things. We can think of this underlying reality as a spiritual essence. The Sanskrit term is *Atman*. You have an Atman that is who you are at the most basic level. I have an Atman that is who I am. Peel away all the layers, and the only thing left is Atman, the true reality of all things. When the Buddha came along about 2,500 years ago and pursued the most advanced philosophy of his day, this is what he was taught. And yet, try as he might, he was unable to experience this Atman for himself. Finally, while meditating, he had a realization—*anatman*, "no Atman"—that there is no such thing as Atman, no underlying reality that defines each and every thing.

Some scholars today dispute this version of events, claiming that where the Buddha lived, this version of Hindu philosophy was not yet prevalent.[1] That's okay, because other scholars now claim that the idea of a spiritual reality inside of things is something of a cultural universal, something that we all believe one way or another from the time we are children—it's just how humans naturally see the world, they say.[2] I don't know which of these sets of scholars is correct, but I do know that some influential ancient Greek and Roman thinkers also had a belief in something we would today call a "soul"—an underlying reality that defines a thing. And, of course, Muslims, Christians, and Jews still believe this today. If one grows up in a culture with this kind of belief, then it will become a habitual way of understanding the world, and like all habits, it will be hard to break.

This may be why the Buddha was frustrated for so long before his awakening and why the young monks in this book struggle and struggle. They see the world one way out of habit and convention, and although they know it's not correct, they just can't seem to turn the corner and see it for what it really is. It's sort of like struggling to understand a math problem until it just clicks.

There is a hilarious irony here because yet another set of scholars believes that the early Chinese are a counterexample to the claim that a belief in an essential underlying, spiritual reality is a cultural universal. These scholars say that the early

[1] See, for example, Johannes Bronkhorst, *Greater Magadha: Studies in the Culture of Early India* (Leiden, Netherlands: Brill, 2007) and Joseph Walser, "When Did Buddhism Become Anti-Brahmanical? The Case of the Missing Soul," *Journal of the American Academy of Religion*, Vol. 86, No. 1 (March 2018): 94–125.

[2] See, for example, Paul Bloom, *Descartes' Baby: How the Science of Child Development Explains What Makes Us Human* (New York: Basic Books, 2004) and Edward Slingerland, *Mind and Body in Early China: Beyond Orientalism and the Myth of Holism* (New York: Oxford University Press, 2018).

Chinese believed in something called *Dao*, which is more of a process than a thing, more of a dynamic patterning than a spiritual essence.[3] So, could the medieval Chinese have had just the right way to see the world to begin with and then spent decades studying Buddhist texts and meditation just to find their way right back to where they started?

Consider the episode on p. 139 of this book. The great monk Shitou (pronounced "sure-toe") is asked what he gained when he studied with the Sixth Ancestor Huineng. He says he didn't gain anything. And when asked, well, why did he go in the first place, he says, "If I hadn't gone . . . how would I know I never lacked anything?"

This is learning as unlearning, acquiring knowledge for the purpose of forgetting it. We actually do this all the time when we learn a skill. My baseball coach used to tell me to just swing the bat and not try so hard to hit the ball. While I was concentrating on the other things he had taught me—holding the bat at a certain angle, right elbow up, stepping into the pitch—I should have somehow been forgetting all that. Or not forgetting, exactly, but through practice, assimilating that knowledge—converting it from "book knowledge" in my conscious mind to experiential knowledge that my body just performs without me thinking about it.

The last step off the ladder in Zen Buddhism, pushing the ladder away, is the success of this kind of conversion—from knowing intellectually that there is no spiritual essence of things to really getting it, to seeing and living in the world from this perspective.

This talk about spiritual essence is buried so deep in this book that it is impossible to see on the surface. Atman, while translatable as "soul" or spiritual essence, is also translatable as "self," and this is where we begin to get some traction. But wait a minute: Does that mean the Buddha claims that I don't have a self? Yes, this *is* what the Buddha claims. It is the most fundamental idea of Buddhist metaphysics.

What does it mean to not have a self? Consider your plans for the weekend. Maybe you will go see a movie. Maybe you will help a friend move. Maybe you will catch up on things around the house. Maybe you'll have a special family meal. Whichever it is, when you think about these plans, make them, carry them out, then evaluate how they went afterward, *you* will always be at the center of the events. Your perspective, desires, needs, anxieties, pleasures, and pains drive everything ahead. Your concerns are the motor that propels your life forward. In an early sutra, the Buddha says that a run-of-the-mill person may be able to realize without trying too hard that the body is not the self. This may happen, for instance, if we suffer from an injury or illness. We still seem essentially the same, even though our body may have suffered a drastic change. However, it is much more difficult, the Buddha says, to realize that the mind is not the self.[4] You can get a new perspective on the body, but how do you get a new perspective on the mind, when it is your mind that holds your perspective? This is what makes it so hard.

The philosophical path of Buddhism is about acquiring the knowledge and skills to understand that the mind is not the self. The final step of kicking away the ladder is to realize deep down that fundamentally there is no *you* there. Does that sound hard? Brutally. And it is basically what this book is about—how teachers incite students to take that step and how students finally succeed in doing it.

Philip Kapleau, one of the first American teachers of Zen, collected some diary accounts of people who had experienced the sudden realization that we are talking about here. They can be shocking to read. Here is one:

April 20, 1953: Attended S—'s Zen lecture today. As usual, could make little sense out of it. . . . Why do I go on with these lectures? Can I ever get [enlightenment] listening to philosophical explanations of *prajna* and *karuna* and why A isn't A and all the rest of that? What the hell is [enlightenment] anyway? . . .

[3] See, for example, David L. Hall and Roger T. Ames, *Thinking from the Han: Self, Truth, and Transcendence in Chinese and Western Culture* (Stony Brook, NY: State University of New York Press, 1998) and Francois Jullien, *Detour and Access: Strategies of Meaning in China and Greece* (New York: Zone Books, 2004).

[4] *Assutava Sutta.*

September 3, 1953: Quit business, sold apartment furniture and car. . . .

Tokyo, October 6, 1953: . . . strolled through [the monastery] gardens. . . .

December 5, 1953: Pain in legs unbearable. . . . Why don't I quit? . . . Why did I ever leave the United States? . . .[5]

Five years later, finally:

August 5, 1958: . . . Threw myself into [thinking about nothingness] for nine hours with such utter absorption that *I* completely vanished. . . . *I* didn't eat breakfast, [nothingness] did. *I* didn't sweep and wash the floors after breakfast, [nothingness] did. . . .[6]

Here's another diary account:

Tears gushed out. . . . *I*'m dead! There's nothing to call *me*! There never was a *me*! . . . Everything my eyes fell upon was radiantly beautiful. . . . I feel a consciousness which is neither myself nor not myself.[7]

By my count, C. C. Tsai has given us at least nineteen depictions of enlightenment experiences in this book. Baizhang's, for example, occurs on p. 68. He is out with his teacher Mazu when some wild ducks fly overhead. Mazu asks a simple question: "What are those?" Baizhang gives the obvious answer: "Wild ducks." Mazu follows up with a more difficult question: "Where are they flying?" Baizhang musters his best Zen response: "Away." To which Mazu responds by tweaking Baizhang's nose so painfully that Baizhang suddenly experiences enlightenment. What the comic depiction doesn't show is that Baizhang returns to his hut and weeps loudly. Not from the pain but from the experience of losing himself in that moment and the radical new perspective that it gives him—a perspective absent the self.

When you read the stories in this book, they are all pointing in this direction: how to realize deep down the basic Buddhist idea that your conventional way of seeing your self as the center of your existence is also the source of all your troubles. By overcoming that habit, you can live a life of simple freedom, joy, and beauty.

But why joy instead of anguish and despair at the lack of meaning and divine consciousness in the world? Where is joy without a soul, without a cosmic plan? Actually, the teachers in this book don't say there's no soul. They say, like in the episode about a cypress tree, that the buddha-nature underpins everything. Isn't that like a cosmic divinity imbuing everything with meaning? Yes and no. This is where early Indian (Theravada) Buddhism meets Daoism and later Indian (Mahayana) Buddhism, and where the ideas get increasingly difficult to explain. But allow me to try.

First, consider what an astronomer colleague of mine once said when I asked him about the shape of the universe. "Is it a sphere?" I asked. He told me that there is no way to use conventional ideas, like geometric forms, to accurately visualize the shape of the universe. You can only make sense of it through mathematics. But since most people can't understand the sophisticated mathematics required, astronomers resort to metaphors, like the shape of a donut, to explain it to the rest of us. When astronomers tell us that we can't understand something through conventional perspectives, does that make the subject matter mystical and divine—ineffable and achievable only through a spiritual connection? Not necessarily. It just means it's complicated.

The Buddhist view of the universe is also complicated, all the more so in that different Buddhists have different ways of explaining and the explanations sometimes seem incompatible. Buddhists have overcome seemingly contradictory explanations by proposing what is called the Two Truths theory—namely, that two contradictory notions can both be true at the same time. The universe is the shape of a donut, for example, but it's also *not* the shape of a donut. Karma really is a feature of the universe but really it's not. Like in the diary entry above: A isn't A.

On p. 96 of this book, a layman asks a monk whether there are such things as Heaven and Hell. When the monk responds

[5] Philip Kapleau, *The Three Pillars of Zen: Teaching, Practice, and Enlightenment* (New York: Anchor Books, 2000), pp. 232–242.
[6] Kapleau, p. 253.
[7] Kapleau, pp. 297–298.

that there are, the man objects that a different monk had told him that there aren't such things. So which is true? They're both true. Ugh!

Although many stories in this book are designed by the original authors to seemingly throw you for a loop, there are a few that speak in a more familiar, straightforward way. Let's look at those as a way to understand the Two Truths theory and the wackier episodes in the book:

- On p. 103, the monk Zhaozhou asks his teacher Nanquan, "What is the Dao?" Nanquan says it is "the ordinary mind."
- On p. 138, a monk asks his teacher, "How should I practice the Dao?" The teacher responds, "Eat when you're hungry, and sleep when you're tired."
- On p. 167, Yongming asks his teacher Fayan whether emptiness possesses the basic characteristics of all things. Fayan's simple response is that it is empty.
- On p. 178, after a monk has been sent in circles trying to find an answer to his question, "What is the Buddha?" his teacher Dongshan says, "Language cannot get at the root of things. Whoever insists on using language sacrifices the truth and will forever be confused."

We'll begin understanding these stories by thinking about dirt, from three perspectives. From our typical, everyday perspective, dirt is inanimate. There is no vitality to it. It just sits there. From the perspective of subatomic physics, on the other hand, there are all kinds of movement and oppositional forces at play. Rather than stasis, it is fundamentally dynamic and, interestingly, mostly empty space. Now consider a reconfiguration of the components of dirt into the life of a plant that gets its nutrients from that dirt and then another reconfiguration into animals and humans. We humans are composed of the same atomic structures that compose dirt and are subject to the same forces; yet, rather than being inanimate, we are alive and, most importantly, conscious of our experience in the world.

In the first episode above, the ordinary mind is the answer to the question, "What is the Dao?" The Dao can be understood as the proper way of practice. It can also be understood metaphysically as the basic constituent forces of the universe—cosmic patterning. The answer is that the cosmos is conscious at many localized points, like you and me. Not *in* you and me, but *as* you and me. You are the cosmos coming to life, coming to consciousness, as am I. The buddha-nature is like this.

The second story is about actually practicing the Dao, which is for the ordinary mind to live an ordinary life. The underlying principles may be complicated and hard to understand, but really, when it comes right down to it, whether it has clicked for you or not, we are of this world and the meaning of our lives is to simply live in this world by living simply.

What does the third episode mean by saying that all things are empty? A famous passage in the *Heart Sutra*, a favorite of Zen Buddhists, is that matter (the basic constituent of all things) is empty and emptiness is matter. This is sort of like the emptiness of the atoms mentioned above, but probably not in the way that you are thinking. Another deceptive model of physics is the typical toothpick and ping-pong ball depiction of the atom. The ping-pong balls that seem to be the substance of the atom are, themselves, reducible. To what? Not to anything that we can really hang our hat on and call the basic substance of the universe. The Buddha was not a physicist and would probably be as perplexed as the rest of us when trying to wrap his head around the specifics of subatomic physics, but he seemed to understand the concept of a universe that has nothing substantial at bottom. The term he used was *shunyata*, emptiness, and although he did not often stress it, later Mahayanists did, and it made its way prominently to China.

Couple this with the idea that we live our lives from a perspective of resolute subjectivity. Descartes said, "I think. Therefore, I am," purportedly proving that there is nothing more basic than consciousness—we are alive, we are the center of our universe, there is meaning in the world; I think, I feel, I am experiencing the here and now. And yet, according to the Buddha, I am really nothing more than a reconfigured lump of dirt.

In the last bullet point above, there is the question, "What is the Buddha?" What is the most revered figure in Buddhism? What does it mean to be enlightened, as the Buddha ("the

awakened one") was? It is to somehow realize, beyond the limits of language, that it is both true that I am alive and conscious and living a meaningful life at the same time that it is true that nothing substantial really exists in the universe—it is all, we are all—at bottom, empty. On p. 67, Yaoshan asks Mazu point-blank, "How can I directly point at my mind, see my nature, and become a Buddha?" Mazu answers cryptically, "Sometimes I tell it to raise the eyebrows and blink. Sometimes I don't tell it to raise the eyebrows and blink. Sometimes, the one raising the eyebrows and blinking is it, and sometimes the one raising the eyebrows and blinking is not it." Now we have the conceptual tools to understand this remark. When you realize that you are the cosmos come to life, you're no longer locked into your own subjectivity.

The mountain is a mountain—the mountain is a lump of dirt. The mountain is not a mountain—the mountain has the cosmic potential to be fully conscious. The mountain is just a mountain—even I, a fully conscious being, am, like the mountain, just a lump of dirt.

We have come full circle. We have, intellectually and in the medium of language, anyway, kicked away the ladder. Life is at once both imbued with meaning—joyful, liberating, lovely—and also, at bottom, empty of any significance whatsoever. Now, when you return home, which perspective will you live by? Will you be like the weeping lady or the chuckling lady on p. 220?

Attaining enlightenment—understanding these ideas through a profound experiential realization—is difficult because we have been habituated to see ourselves as substantial and important. Seeing ourselves as the universe seeing itself, experiencing ourselves as the universe experiencing itself, requires practice. It requires breaking down the usual way of seeing and doing things. It requires study. It requires contemplation, concentration. It requires fellowship and dialogue. You will see all of these methods in this book, which is one reason it is entitled *The Ways of Zen*. The other reason for the title is the different approaches that the teachers take in guiding their students along a very unintuitive path. How do you get someone to make a radical shift in perspective? I remember math teachers trying to help me understand certain concepts in math. For some teachers, if it didn't click for me after one or two explanations, that would be the end of the conversation. The best teachers, however, were the ones who set me up to understand a concept by explaining related concepts and then, at the right time, gave me an explanation, a metaphor, or a problem that would help me finally understand. The teachers in this book are like a great math teacher. Usually, the stories only depict the final step, but the preliminary steps should be inferred.

Teachers in this book would have lectured to groups of students and laypeople about the sutras and basic Buddhist concepts. At different times, students and teachers would also have recited the sutras, together or individually. They would certainly have had tea together. They lived together. Ate together. They saw each other's foibles and potential. If a teacher's own methods weren't working, he would refer a student to another teacher at a different monastery. Specific methods may look cruel at first glance—like bonking a monk on the head—but the teachers saw themselves (and were seen by their students) as upholding the bodhisattva ideal—putting off final nirvana until they have compassionately helped others to their own realization. One of the wonderful things about these comic illustrations is that we get to see the monastic context, which can help us imagine the lives they must have led between episodes.

One kind of source text used for the episodes in this book is called a "lamp" text. Several collections of stories and biographies of monks were put together during the Song Dynasty. The first major one was called *Zu tang ji—Ancestral Hall Collection*, published in the year 952. The word "ancestral" refers to great teachers of the past, and the connection from teacher to student was analogized to the connection between a father and son. Instead of blood ties, however, these were ties of understanding. The term "lamp" is used as a metaphor for the light of understanding that is passed on from teacher to student, beginning with the Buddha, in an unbroken string right up to the present day.

Although some of these stories read like histories, we should keep in mind that their purpose is not to relate objective facts in the way that histories today attempt to do. When we read Plato's dialogues or the parables of Jesus, for example, we don't

do so to learn what Meno really believed about memory or how much money a particular head of a household really lent to his slave in Jesus' time. Instead, we read them for their ideas—to understand their values and their perspectives on the world so that we can learn from them. The same attitude should be applied to the narratives here.

Tsai makes it easy by beginning the book with a long-standing Zen saying:

Not reliant on the written word,
A special transmission separate from the scriptures;
Direct pointing at one's mind,
Seeing one's nature, becoming a Buddha.

If you have trouble understanding any of the episodes in this book, thinking back to one of these lines in the context of the discussion above should help. Let's look at one example from the book for each line of the saying.

Not reliant on the written word. I count at least eight episodes where this is the basic message, one of which we already saw above (the final bullet point on p. xvii) The prime example in this book is on p. 45, in which the metaphor of pointing at the moon is used. As Tsai succinctly says in the final panel, "Language is merely a tool for pointing out the truth, a means to help us attain enlightenment. To mistake words for the truth is almost as ridiculous as mistaking a finger for the moon."

A special transmission separate from the scriptures. The prime example for this line is the episode on pp. 9–10, in which the Buddha passes on the wordless teaching to his student. Did this really happen? That's not the point. The point is that understanding the ideas of Zen Buddhism requires going beyond the basic limits of language. It does not, however, mean that language or books don't matter at all. Although Huineng was said to be illiterate, many other Zen masters were not only literate but very well read, and the training of a Zen monk involved reading sutras, reciting them, and discussing their contents. You have to climb the ladder before you can kick it away.

Direct pointing at one's mind. There is a story that will seem counterintuitive if you see Zen as fundamentally involving sitting in meditation. On p. 61, Huairang asks his student Mazu why he is sitting in meditation. Remember, "Chan/Zen" means "to meditate," so a teacher asking a student this question is like a basketball coach asking a player on the practice court why she is shooting baskets. Understanding this episode has to do with two related Buddhist ideas that we've touched on already. The first is the notion of attachment. One way of understanding habitual behavior is through the idea of attachment. We become comfortable in a particular way of doing things, a particular way of viewing things. Although some Zen teachers, especially in the Linji/Rinzai tradition, have expressed a low opinion of the value of meditation in actually achieving enlightenment, it is still fundamental to the training. Huairang's point is to steer Mazu away from getting too caught up in meditation as a practice, something Huairang must have witnessed Mazu doing outside of this particular episode. The path of Buddhist practice means not being attached to anything, even to particular Buddhist ideas and ideals, such as the goal of enlightenment itself. The second important notion here is the nature of the mind. We saw above that it should not be equated with the self. So, "direct pointing at one's mind" means understanding—directly, experientially—that your individual mind is not who you most fundamentally are.

Seeing one's nature, becoming a Buddha. This line is the most difficult of all. If your individual mind is not who you really are, then who are you really? The answer, as we saw above, is Dao, or buddha-nature, which is not only who you really are but what everything really is—something that is and is not at the same time. There is something delicious about the thought that as we trudge a long, arduous road, we are actually already at our destination—we just have to look around and realize it. So, it's really complicated, but at the same time it's really not.

For most of the books in the Illustrated Library of Chinese Classics series, the classic text underpinning the illustrated version is obvious: *The Art of War*, *The Analects*, the *Dao De Jing*, etc. For this one, there are more than thirty separate texts from which Tsai has drawn. A small number of them account for the majority of episodes. The story of Huineng and his predecessors, from pages 26 to 50, draws almost exclusively from

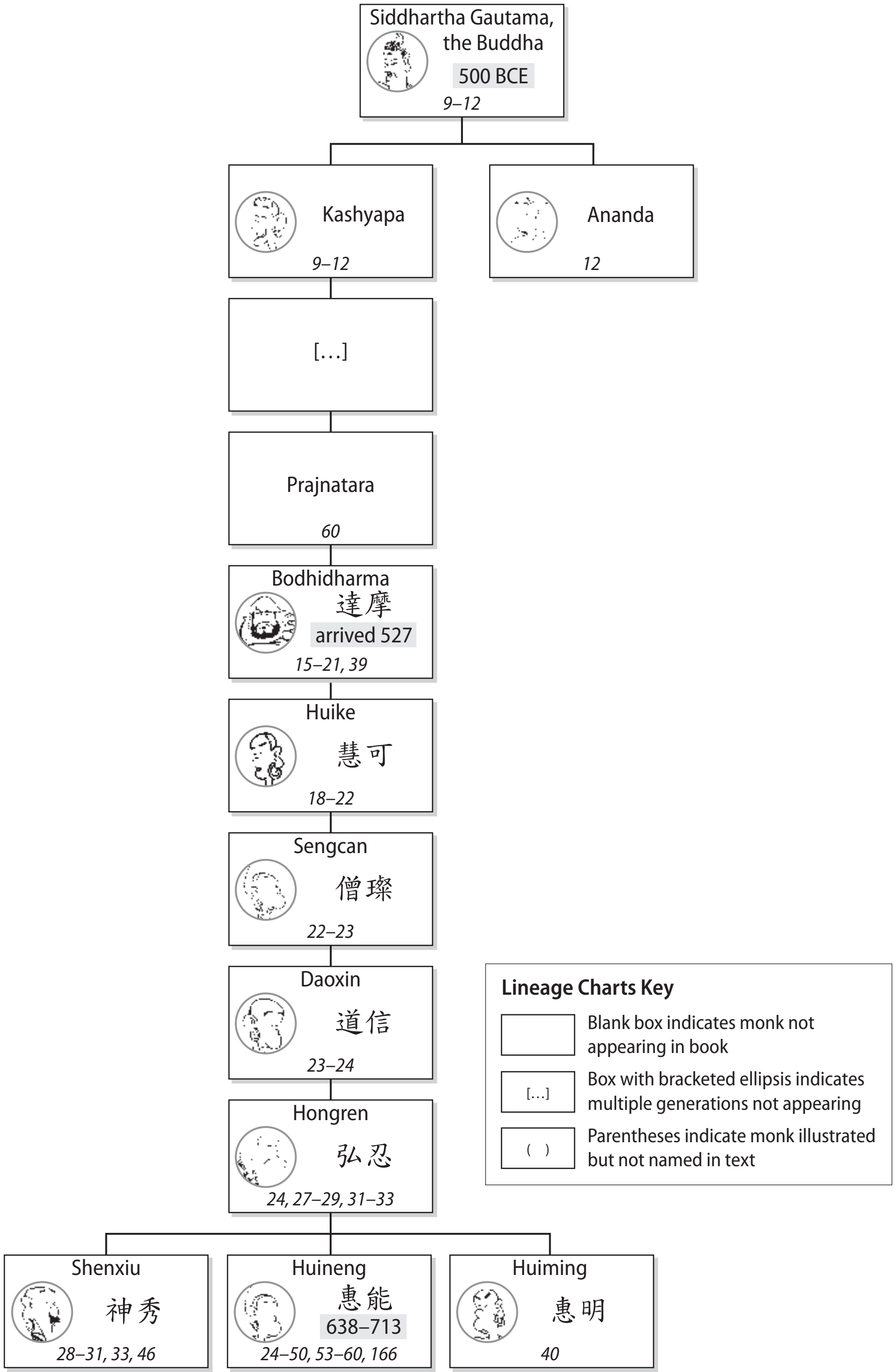
the *Platform Sutra* (the Yuan Dynasty version, with some parts coming from the Dunhuang version). Some of the stories of Huineng's followers are also from the *Platform Sutra*, but after page 50, the "lamp" collections are largely the sources for the lineages descended from Huineng, up through page 188. The lamp collections most commonly drawn from are *Jingde chuan deng lu* and *Wu deng hui yuan*. Some stories come from *koan* collections, such as *Wu men guan* and *Bi yan lu*. The source of many of the Zhaozhou stories is a classic text dedicated to him.

Because many of these stories have several versions told in different texts, the version depicted here may differ slightly from a version you've seen elsewhere. For example, many versions of Zhaozhou's dog story (see p. 109) told in English have only the part where Zhaozhou says "no." The *Wu men guan* has that version. The longer version you see here is drawn from the *Cong rong lu*, another collection of *koan*. It's hard to say whether one version of a story is more or less authentic than another.

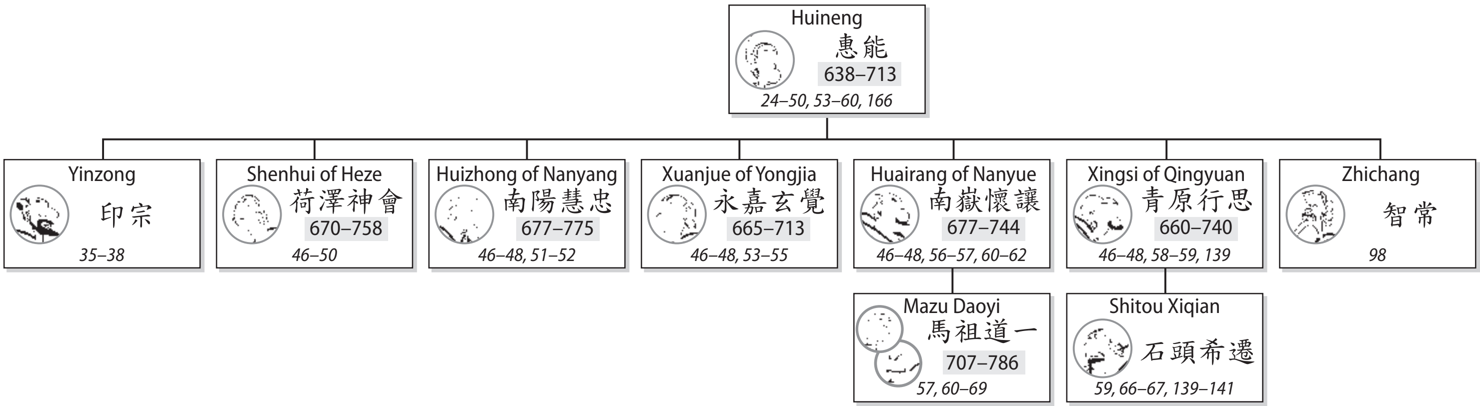
We have created a map and lineage charts for this edition to help you orient yourself to the scale of Zen across time and space. They are by necessity limited to people and places mentioned in this book. Many of the temples are still functioning today and welcome visitors.



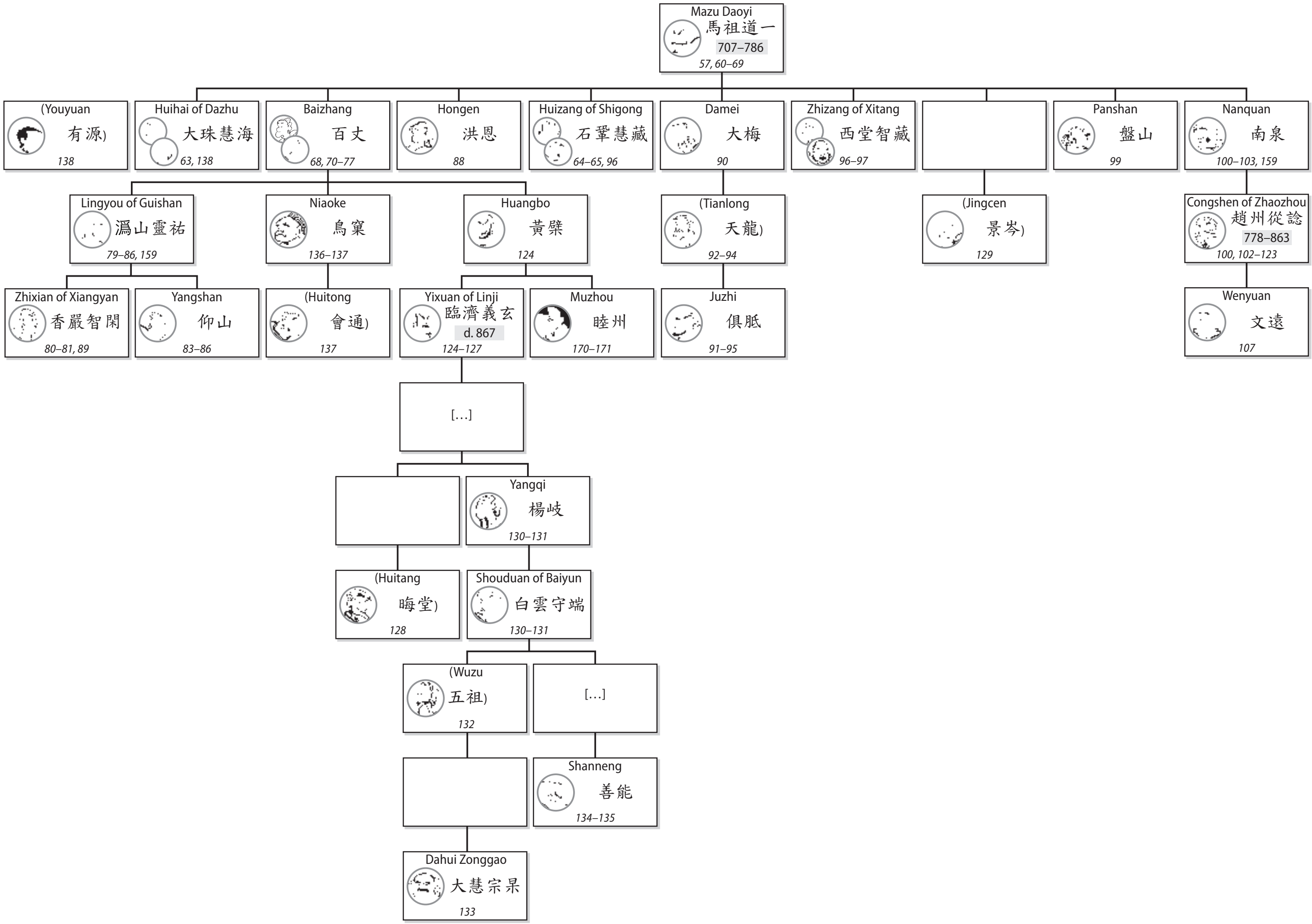
Map of Zen Temples in Tang Dynasty and Song Dynasty China



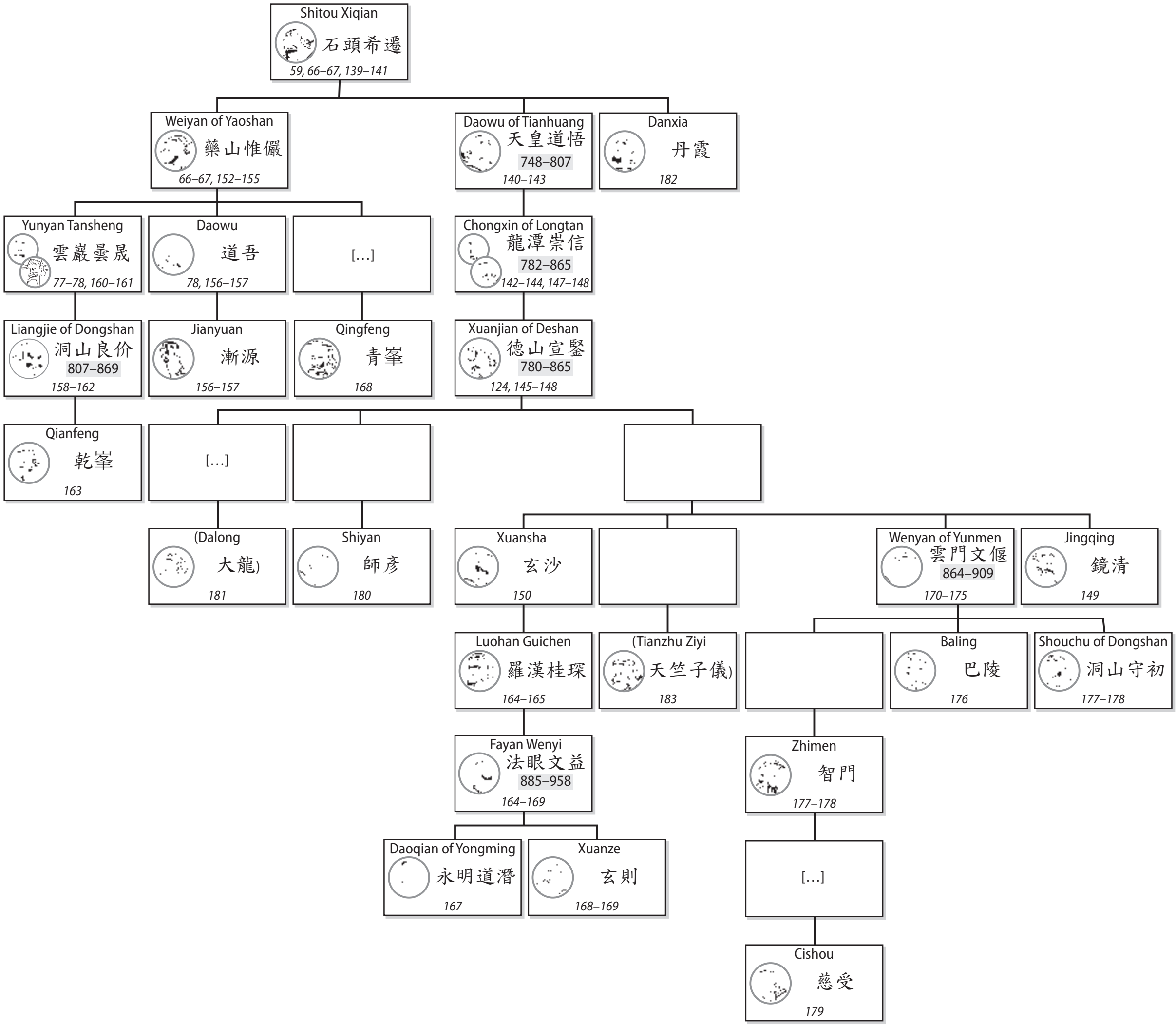
Zen Lineage Chart 1: The Buddha to Huineng



Zen Lineage Chart 2: Huineng's Heirs



Zen Lineage Chart 3: Mazu's Legacy

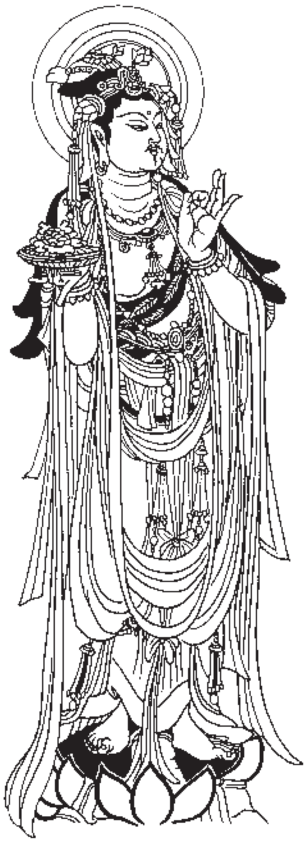


Zen Lineage Chart 4: Shitou’s Legacy

ZEN IS:

NOT RELIANT ON THE WRITTEN WORD,

A SPECIAL TRANSMISSION
SEPARATE FROM THE SCRIPTURES;



DIRECT POINTING AT YOUR MIND,

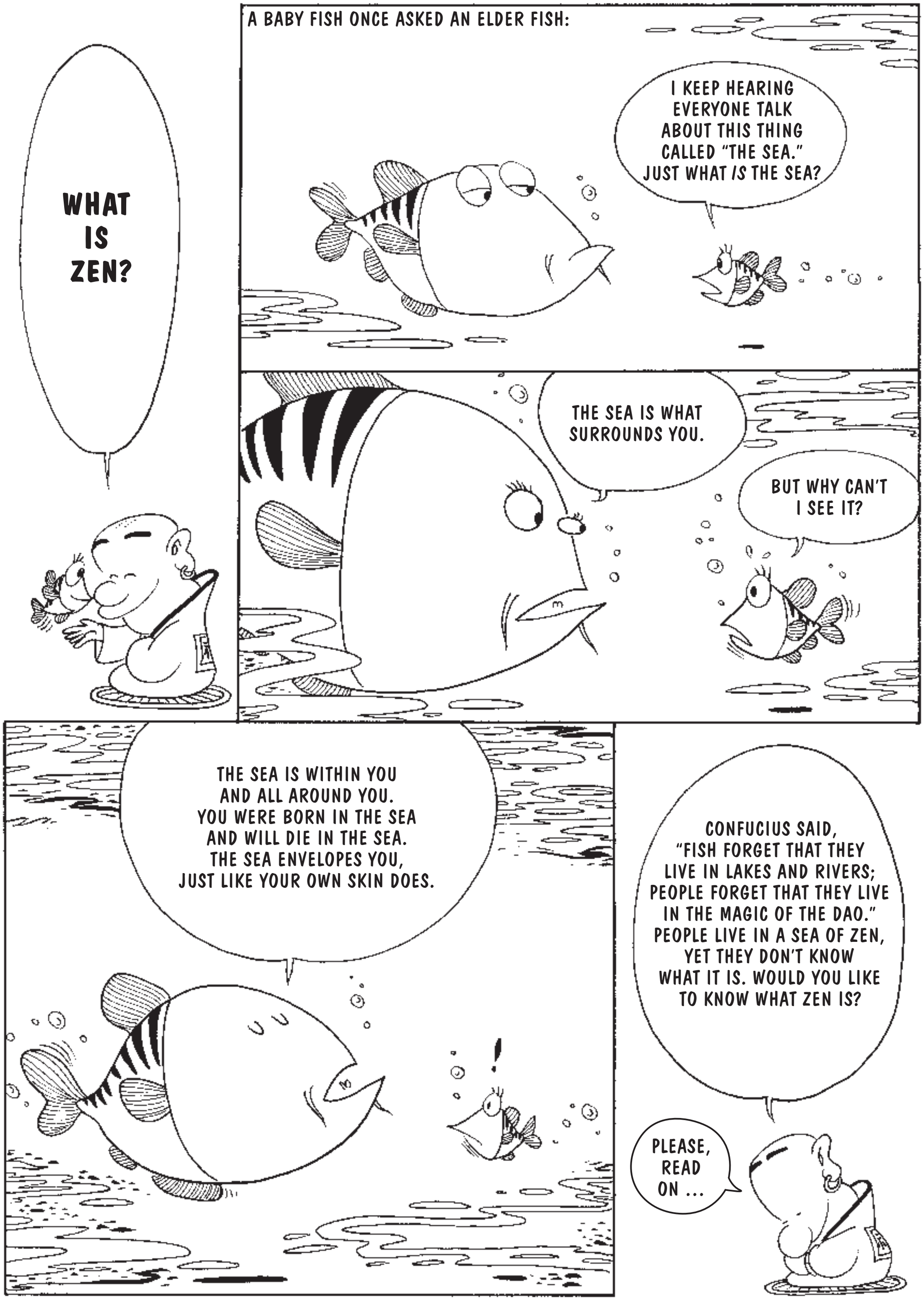
SEEING YOUR NATURE,
BECOMING A BUDDHA.

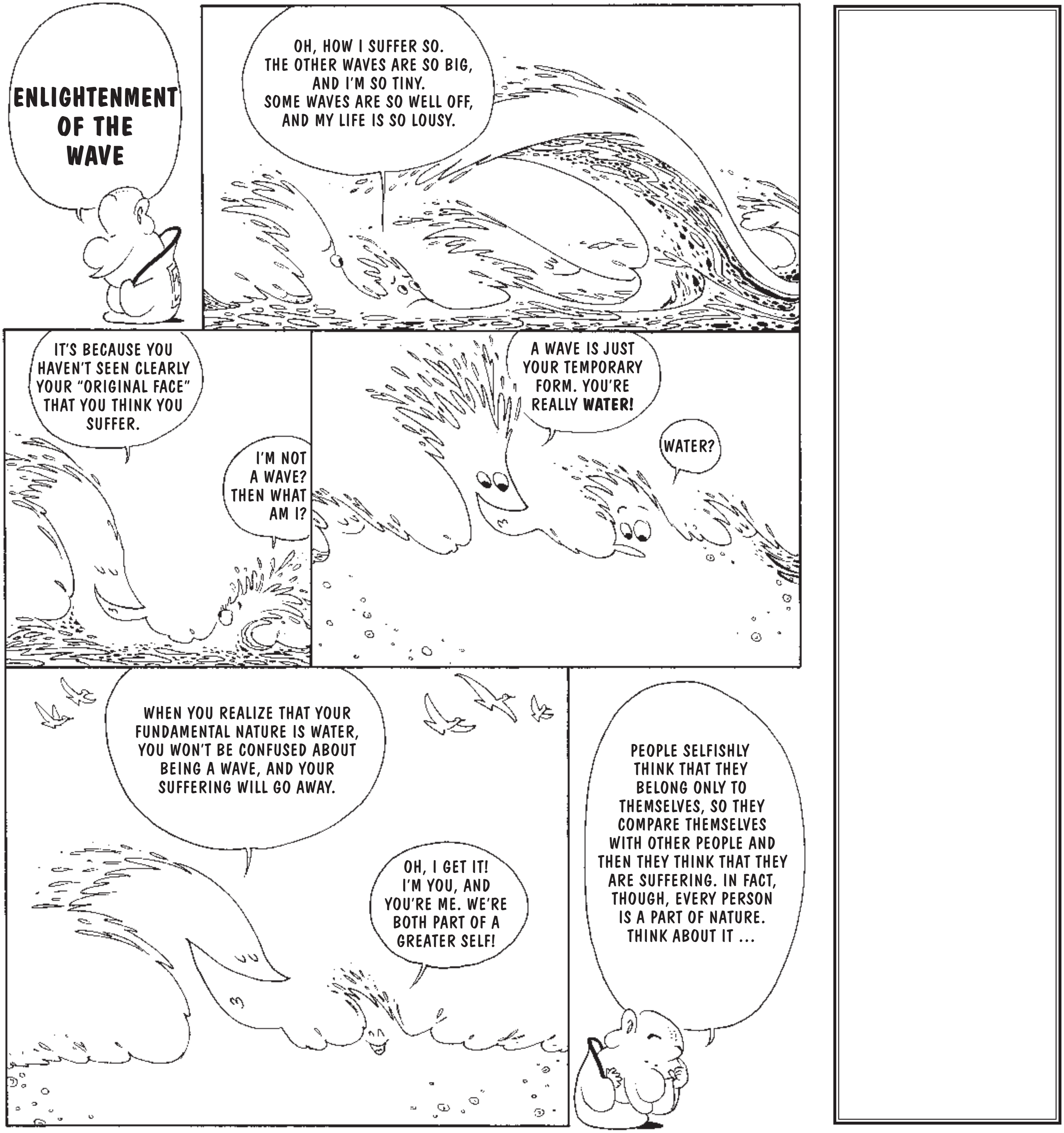
—BODHIDHARMA

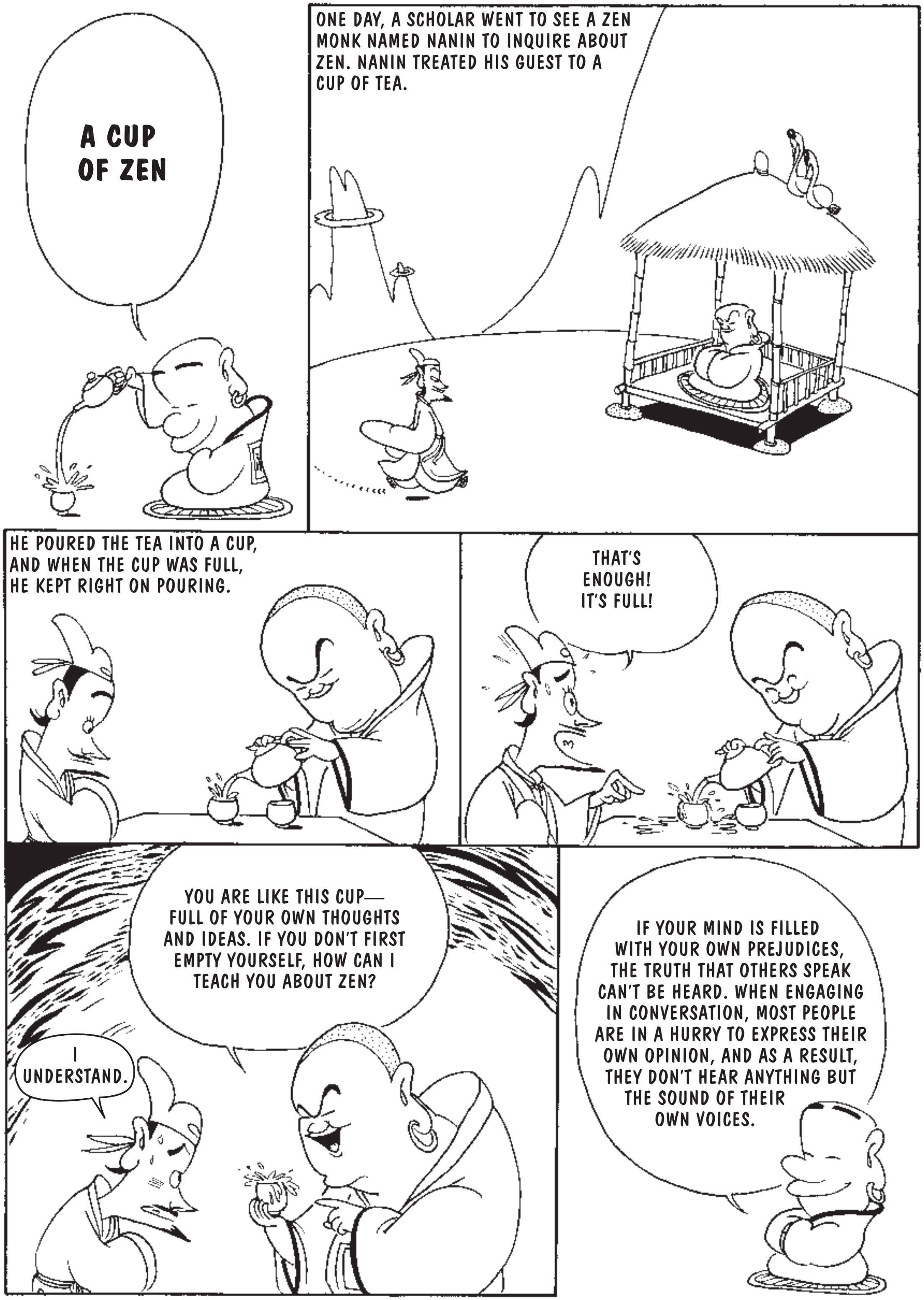
達磨西來不立文字教外別傳直指人心見性成佛。
《歸元直指集》

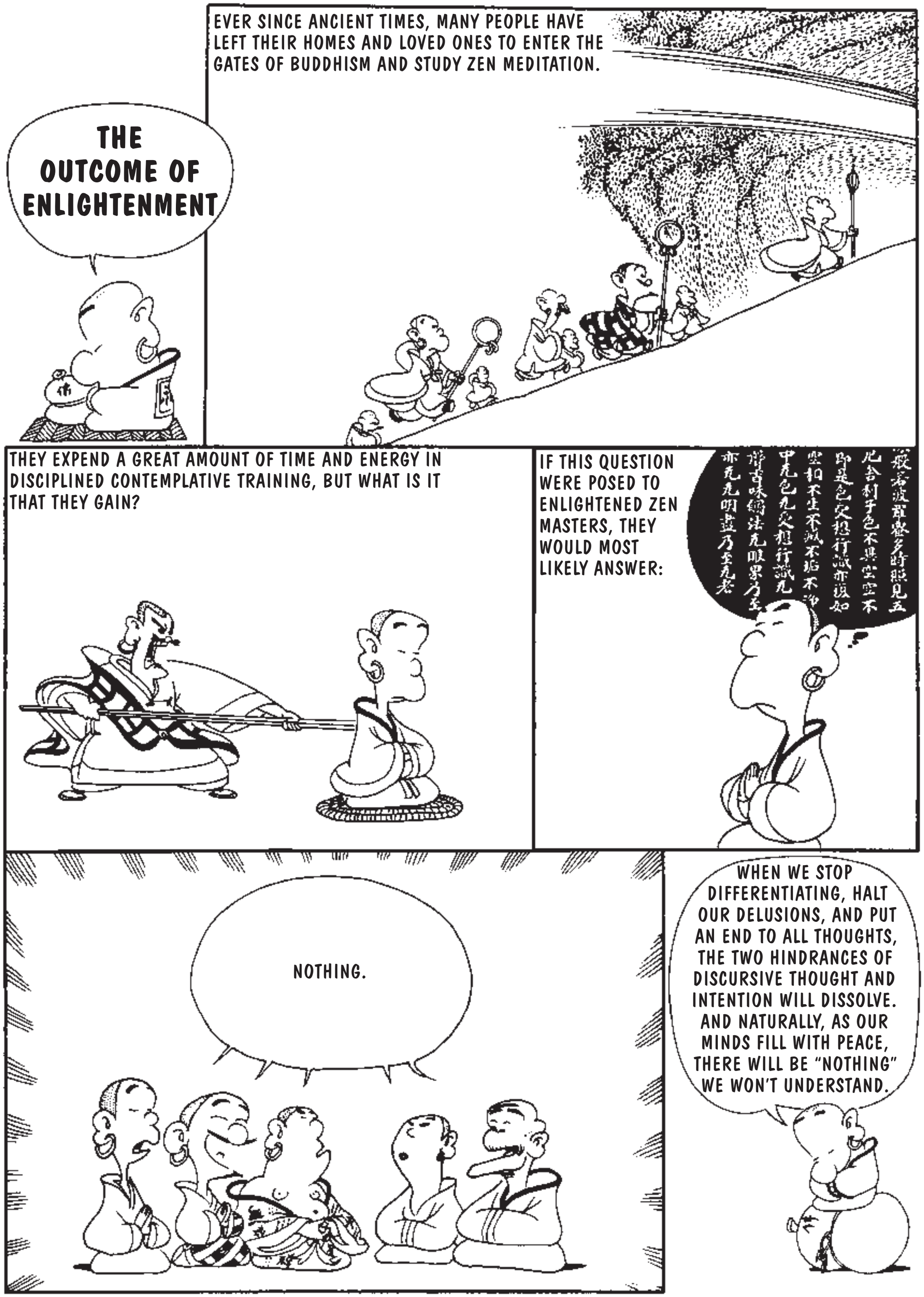
孔子曰：「魚相造乎水，人相造乎道。相造乎水者，穿池而養給；相造乎道者，無事而生定。故曰，魚相忘乎江湖，人相忘乎道術。」

《莊子》



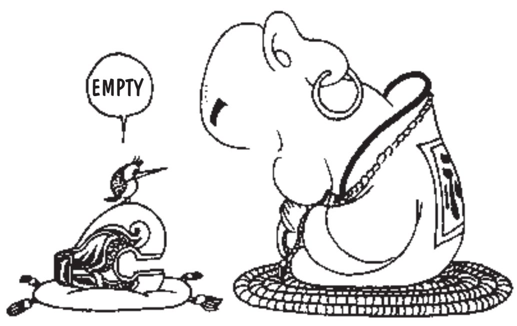

ENLIGHTENMENT OF THE WAVE
OH, HOW I SUFFER SO. THE OTHER WAVES ARE SO BIG, AND I'M SO TINY. SOME WAVES ARE SO WELL OFF, AND MY LIFE IS SO LOUSY.
IT'S BECAUSE YOU HAVEN'T SEEN CLEARLY YOUR "ORIGINAL FACE" THAT YOU THINK YOU SUFFER.
I'M NOT A WAVE? THEN WHAT AM I?
A WAVE IS JUST YOUR TEMPORARY FORM. YOU'RE REALLY **WATER!**
WATER?
WHEN YOU REALIZE THAT YOUR FUNDAMENTAL NATURE IS WATER, YOU WON'T BE CONFUSED ABOUT BEING A WAVE, AND YOUR SUFFERING WILL GO AWAY.
OH, I GET IT! I'M YOU, AND YOU'RE ME. WE'RE BOTH PART OF A GREATER SELF!
PEOPLE SELFISHLY THINK THAT THEY BELONG ONLY TO THEMSELVES, SO THEY COMPARE THEMSELVES WITH OTHER PEOPLE AND THEN THEY THINK THAT THEY ARE SUFFERING. IN FACT, THOUGH, EVERY PERSON IS A PART OF NATURE. THINK ABOUT IT ...


A CUP OF ZEN
ONE DAY, A SCHOLAR WENT TO SEE A ZEN MONK NAMED NANIN TO INQUIRE ABOUT ZEN. NANIN TREATED HIS GUEST TO A CUP OF TEA.
HE POURED THE TEA INTO A CUP, AND WHEN THE CUP WAS FULL, HE KEPT RIGHT ON POURING.
THAT'S ENOUGH! IT'S FULL!
YOU ARE LIKE THIS CUP— FULL OF YOUR OWN THOUGHTS AND IDEAS. IF YOU DON'T FIRST EMPTY YOURSELF, HOW CAN I TEACH YOU ABOUT ZEN?
I UNDERSTAND.
IF YOUR MIND IS FILLED WITH YOUR OWN PREJUDICES, THE TRUTH THAT OTHERS SPEAK CAN'T BE HEARD. WHEN ENGAGING IN CONVERSATION, MOST PEOPLE ARE IN A HURRY TO EXPRESS THEIR OWN OPINION, AND AS A RESULT, THEY DON'T HEAR ANYTHING BUT THE SOUND OF THEIR OWN VOICES.

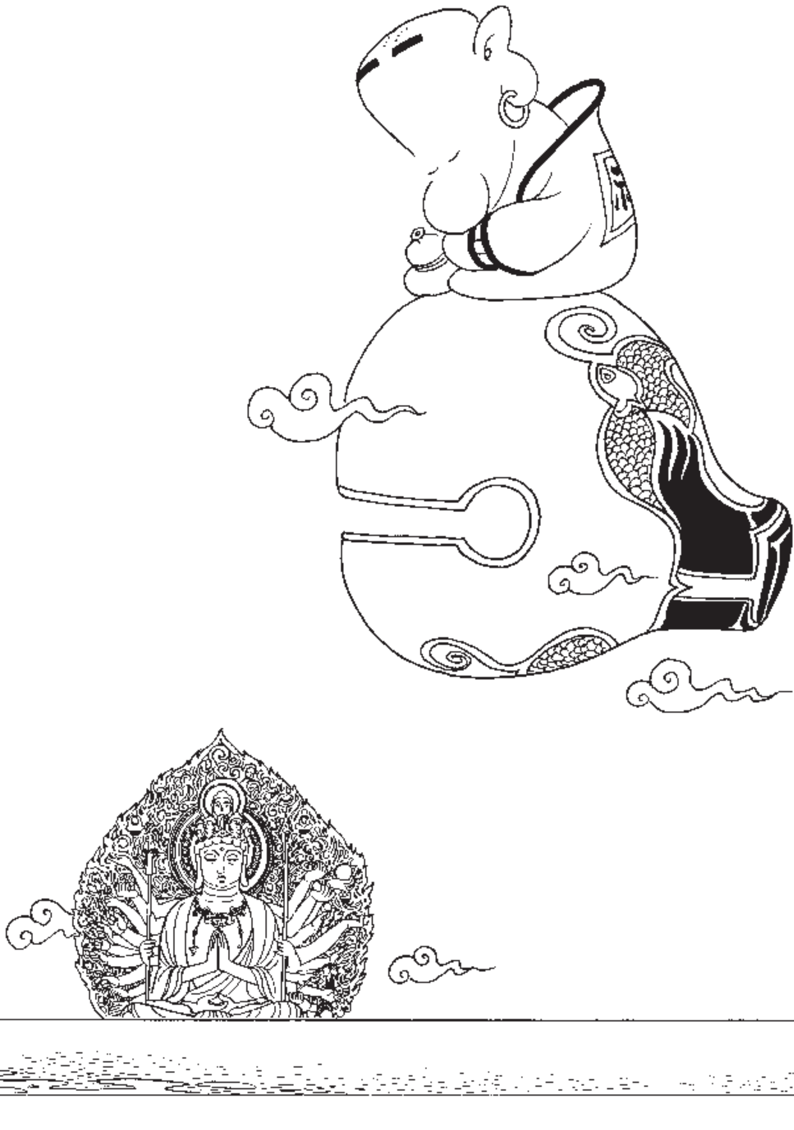

THE OUTCOME OF ENLIGHTENMENT
EVER SINCE ANCIENT TIMES, MANY PEOPLE HAVE LEFT THEIR HOMES AND LOVED ONES TO ENTER THE GATES OF BUDDHISM AND STUDY ZEN MEDITATION.
THEY EXPEND A GREAT AMOUNT OF TIME AND ENERGY IN DISCIPLINED CONTEMPLATIVE TRAINING, BUT WHAT IS IT THAT THEY GAIN?
IF THIS QUESTION WERE POSED TO ENLIGHTENED ZEN MASTERS, THEY WOULD MOST LIKELY ANSWER:
NOTHING.
WHEN WE STOP DIFFERENTIATING, HALT OUR DELUSIONS, AND PUT AN END TO ALL THOUGHTS, THE TWO HINDRANCES OF DISCURSIVE THOUGHT AND INTENTION WILL DISSOLVE. AND NATURALLY, AS OUR MINDS FILL WITH PEACE, THERE WILL BE "NOTHING" WE WON'T UNDERSTAND.

IF YOU ENGAGE IN SELF-CULTIVATION WITH THE DESIRE TO SEVER THE ROOTS OF DEFILEMENT AND ERRONEOUS THINKING, IT IS NOT ONLY TO ATTAIN THE TRANQUIL REALM OF TRUE EMPTINESS, WHICH INVOLVES NO-THOUGHT, NO-IDEA, NO-MIND, NO-SELF, ETC.; IT IS ALSO IN PURSUIT OF THE WONDERFUL WISDOM THAT IS EXPERIENCED IN AND GROWS FROM A WAY OF LIFE THAT IS DIFFERENT FROM THE ORDINARY.

IN THAT REALM, THE WHOLE WORLD IS SEEN FROM ONE PERSPECTIVE AND THERE ARE NO DICHOTOMIES; IT IS THE TRUE WORLD WHERE THE SELF AND OTHER, AS WELL AS GOOD AND EVIL, ARE ALL TRANSCENDED. "IN CONFUSION, THE THREE REALMS EXIST; AFTER ENLIGHTENMENT, THE TEN DIRECTIONS ARE EMPTY." BUT HOW DO WE ATTAIN THE REALM OF NOTHINGNESS AND EMPTINESS?

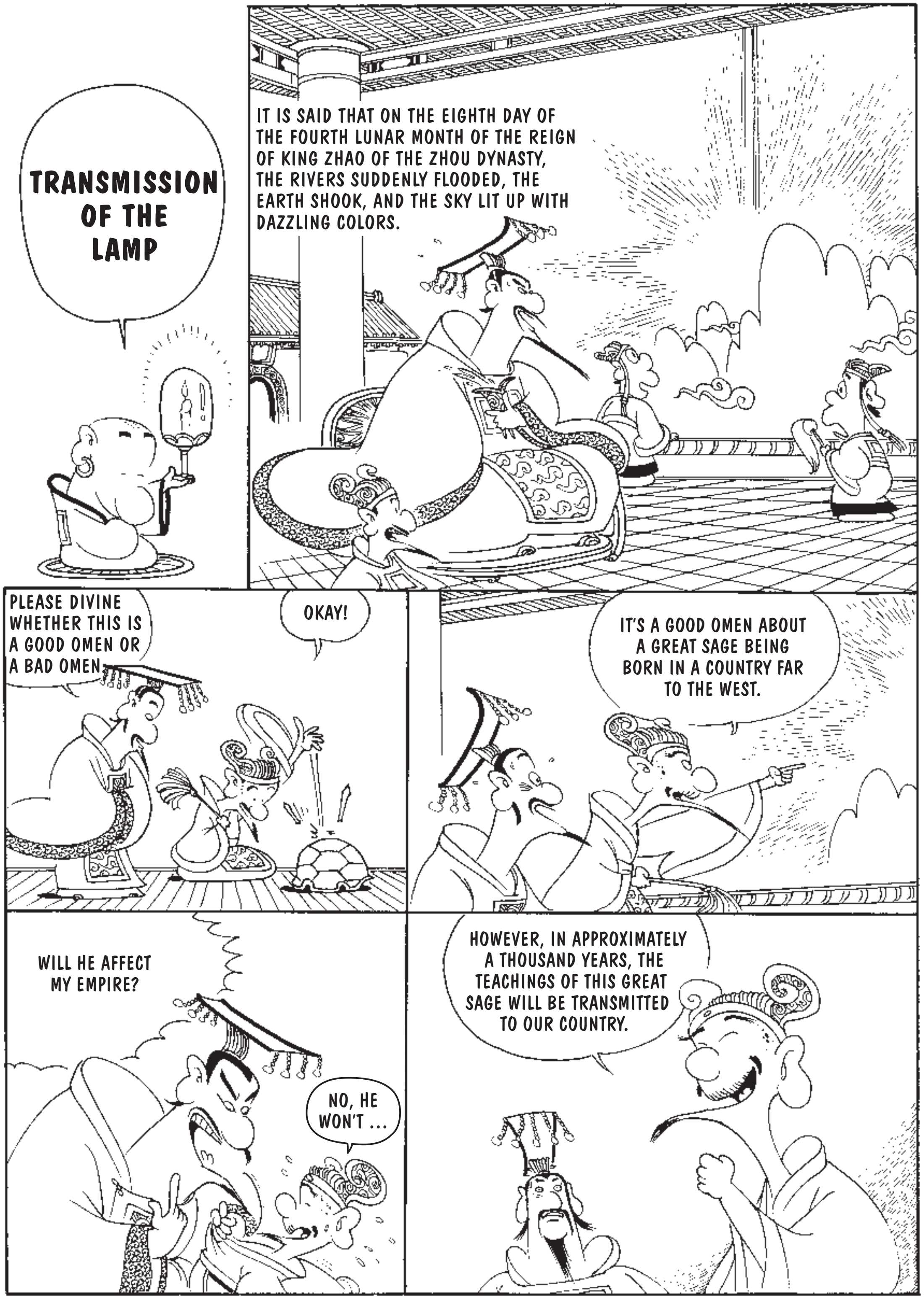


THE WAYS OF ZEN



案《周書異記》。周昭王即位二十四年。甲寅歲四月八日。江河泉池忽然泛漲。井水溢出山川震動。有五色光入貫太微。遍於西方盡作青虹色。太史蘇由曰。有大聖人生於西方。一千年外聲教及此。昭王即勅鐫石記之。埋於南郊天祠前。此即佛生之時也。

《釋迦方志》



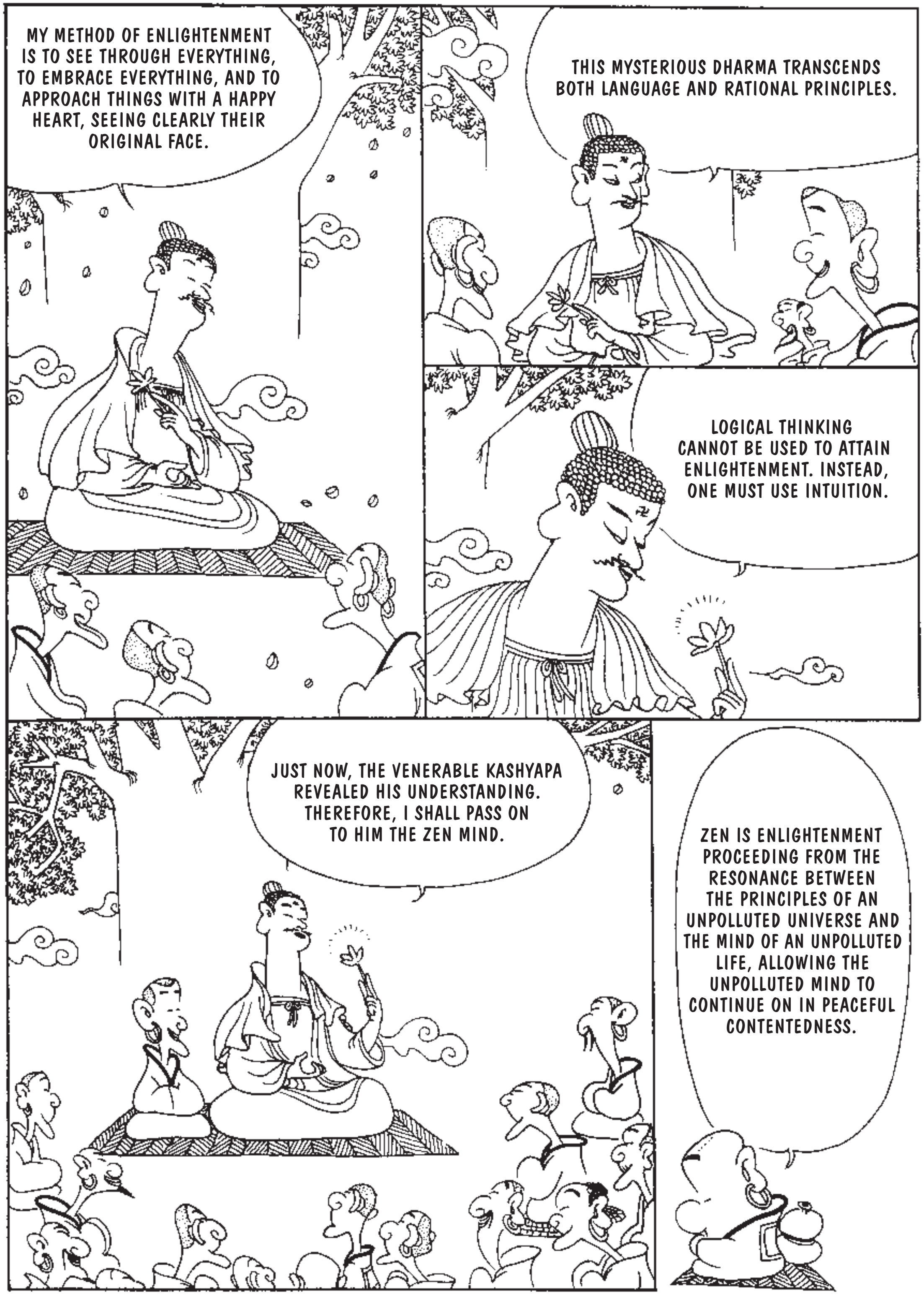


THE *SAUVASTIKA* (PRONOUNCED *WAN* IN CHINESE) ON THE BUDDHA'S FOREHEAD AND ELSEWHERE IN THIS BOOK, IS AN ANCIENT INDIAN SYMBOL OF GOOD FORTUNE AND COMMONLY USED IN CHINESE BUDDHISM.

世尊昔在靈山會上。拈花示眾。是時眾皆默然。惟迦葉尊者破顏微笑。

世尊云。吾有正法眼藏涅槃妙心實相無相微妙法門。不立文字教外別傳。付囑摩訶迦葉。

《無門關》



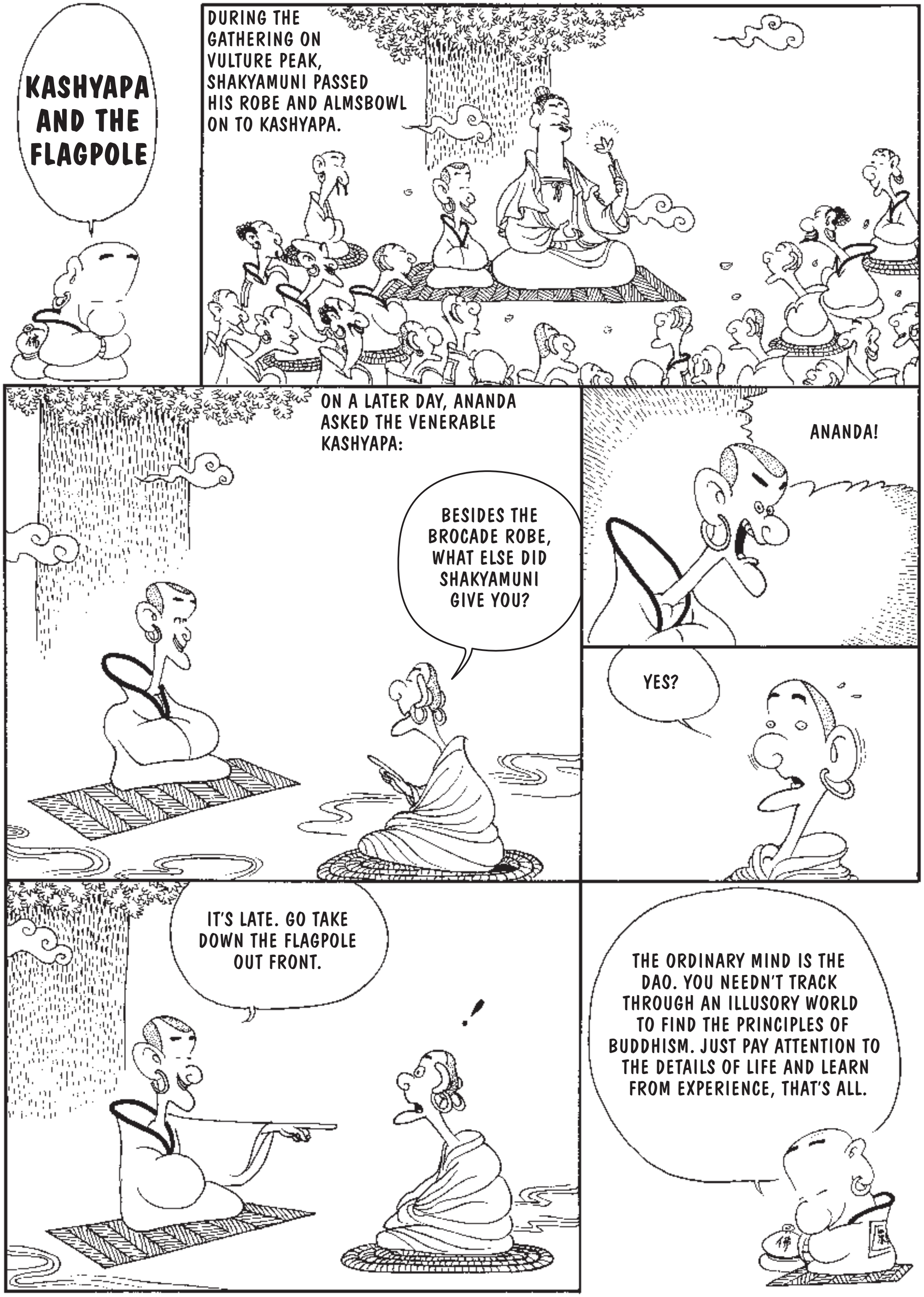


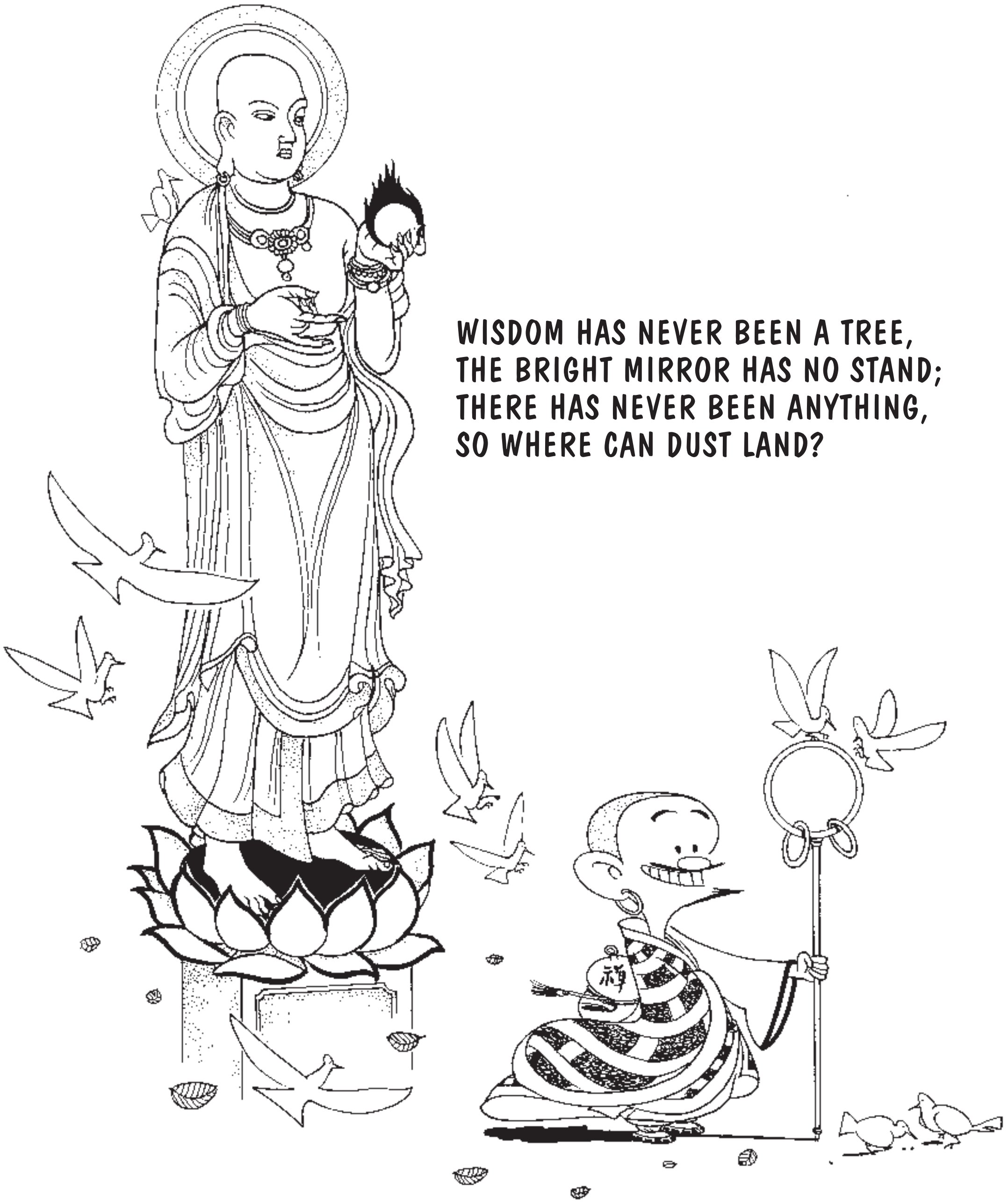
佛問諸沙門：「人命在幾間？」對曰：「人在世間極可五十歲。」佛言：「莫說是語。」復有一比丘言：「可三十歲。」佛復言：「莫說是語。」復有一比丘言：「可十歲。」佛言：「人命在呼吸之間耳。」

《四十二章經》、《佛說處處經》

迦葉因阿難問云。世尊傳金襴袈裟外。別傳何物。葉喚云。阿難。難應諾。葉云。倒却門前刹竿著。

《無門關》

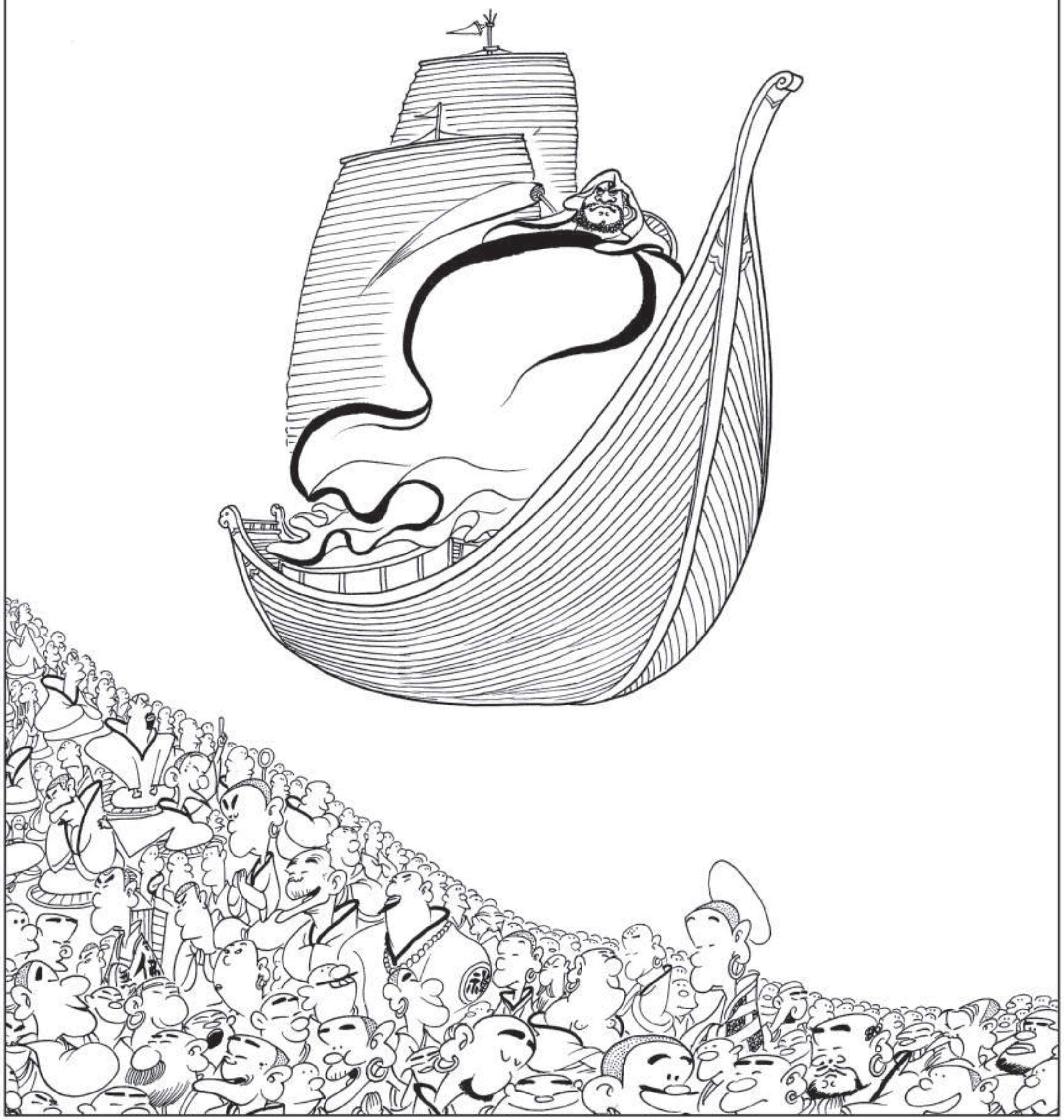


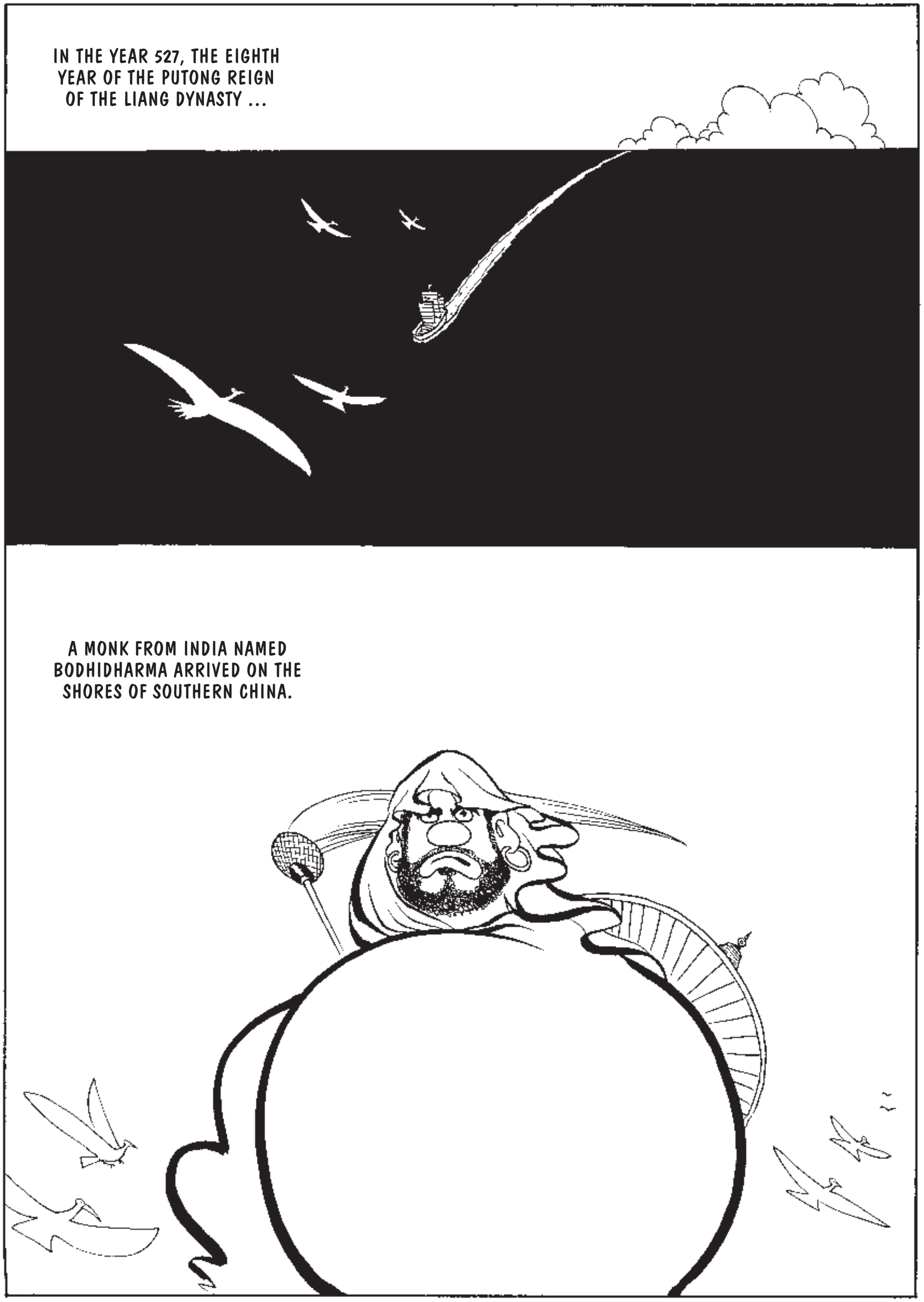


菩提本無樹，明鏡亦非臺，本來無一物，何處惹塵埃？

《六祖大師法寶壇經》

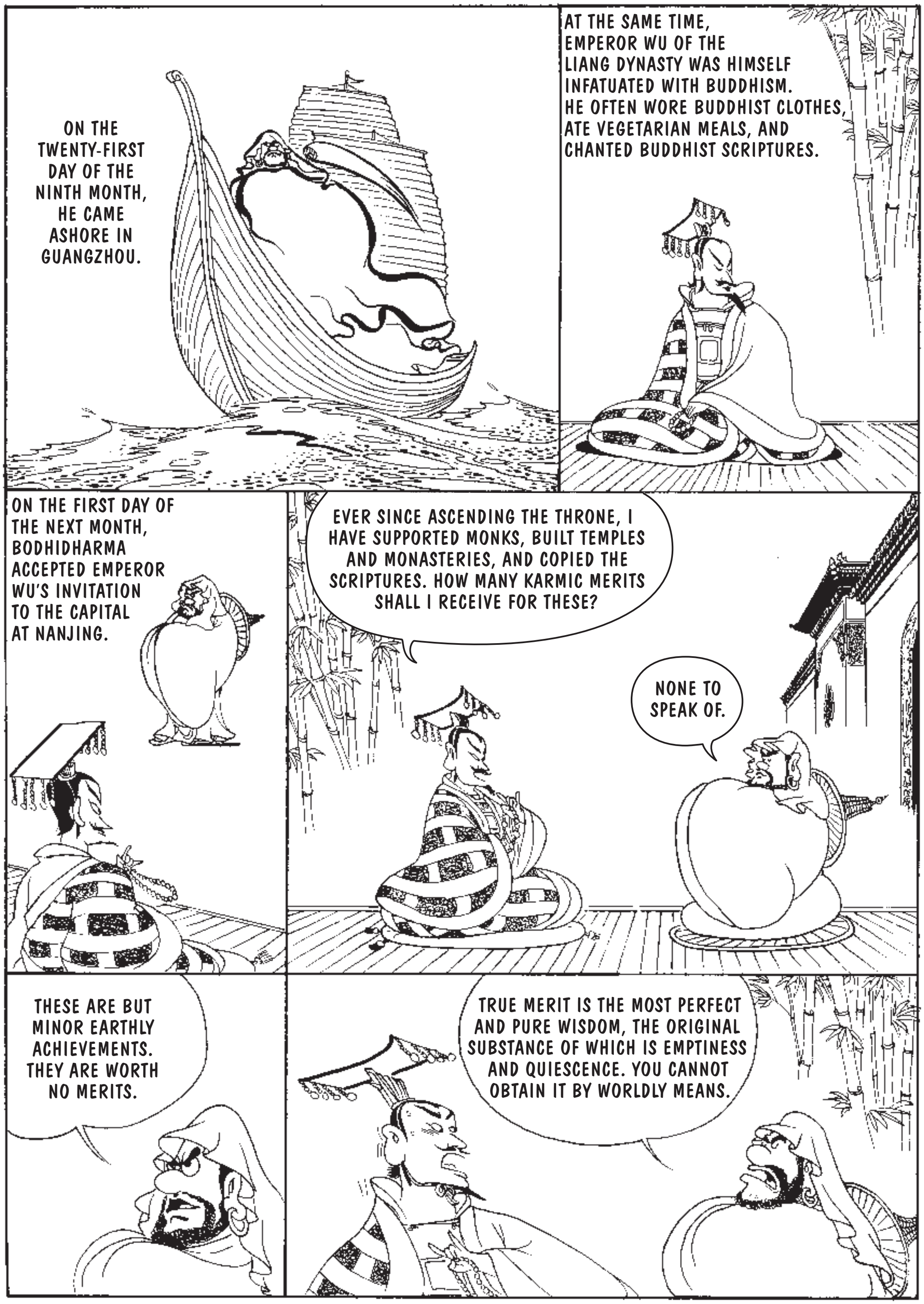
ZEN'S ORIGIN STORY

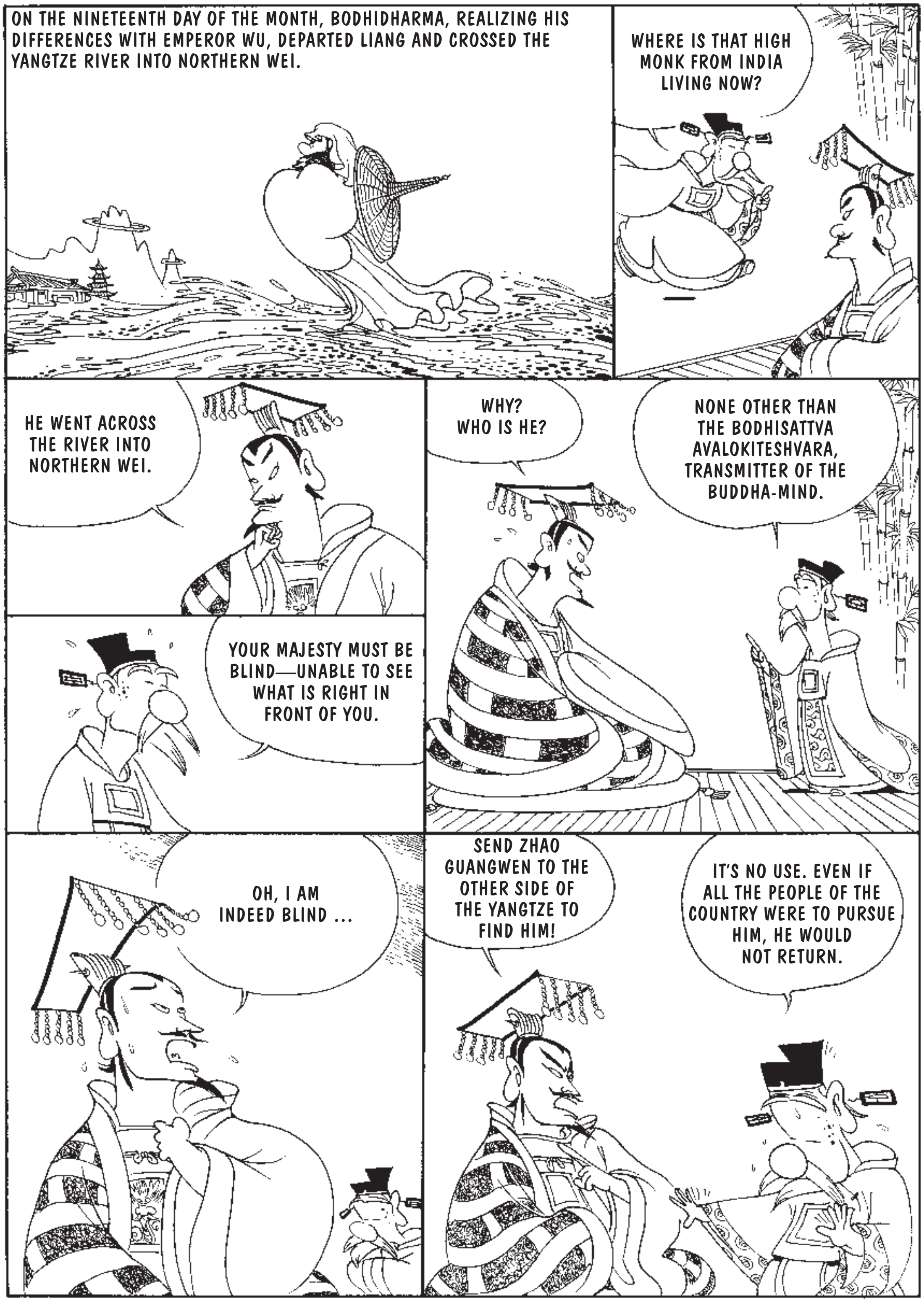




第二十八祖菩提達磨者。南天竺國香至王第三子也。姓刹帝利。本名菩提多羅……。師汎重溟凡三周寒暑達于南海。
實梁普通八年丁未歲

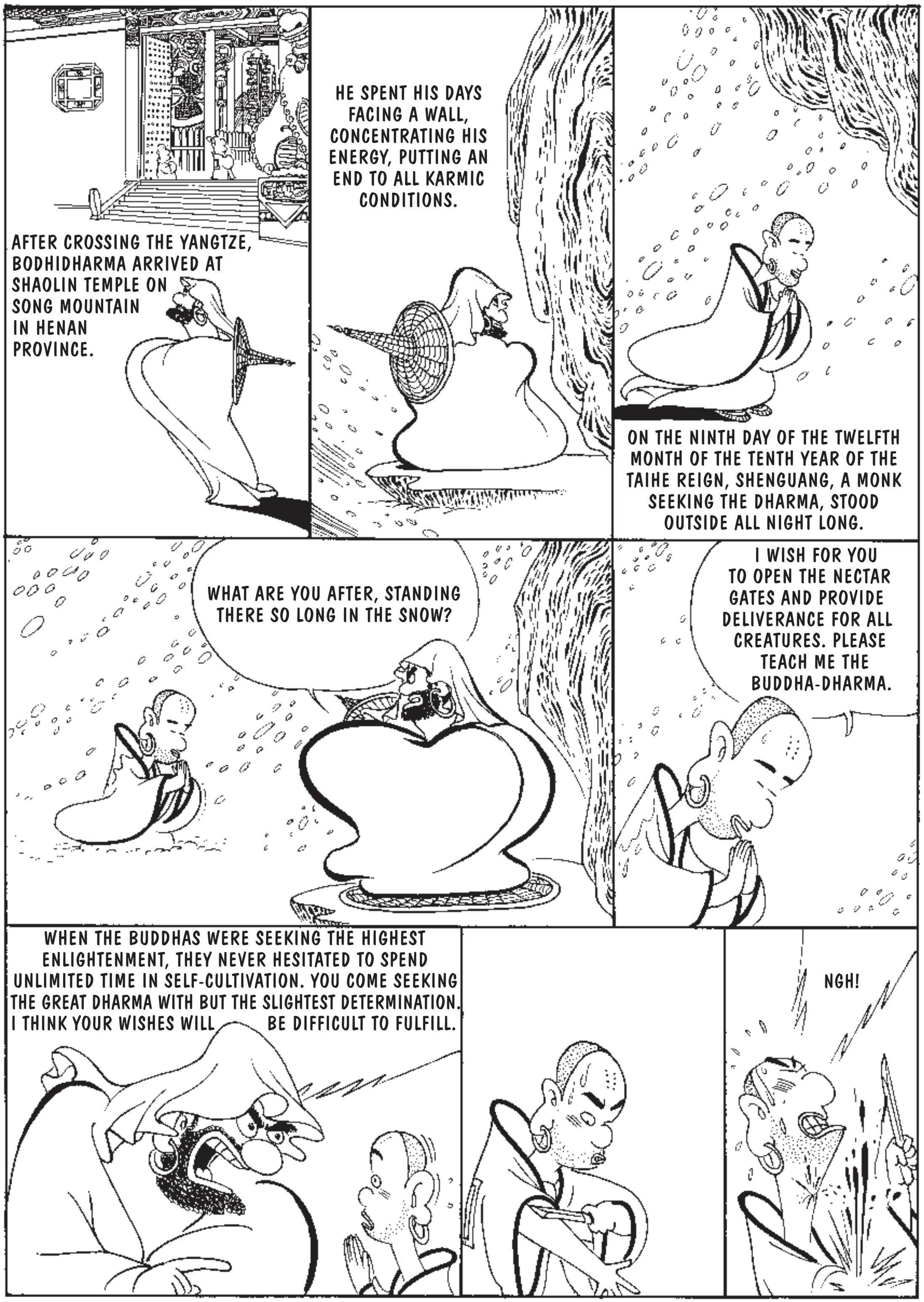
九月二十一日也。廣州刺史蕭昂具主禮迎接。表聞武帝。帝覽奏遣使齎詔迎請。十月一日至金陵。帝問曰。朕即位已來。造寺寫經度僧不可勝紀。有何功德。師曰。並無功德。帝曰。何以無功德。師曰。此但人天小果有漏之因。如影隨形雖有非實。帝曰。如何是真功德。答曰。淨智妙圓體自空寂。如是功德不以世求。

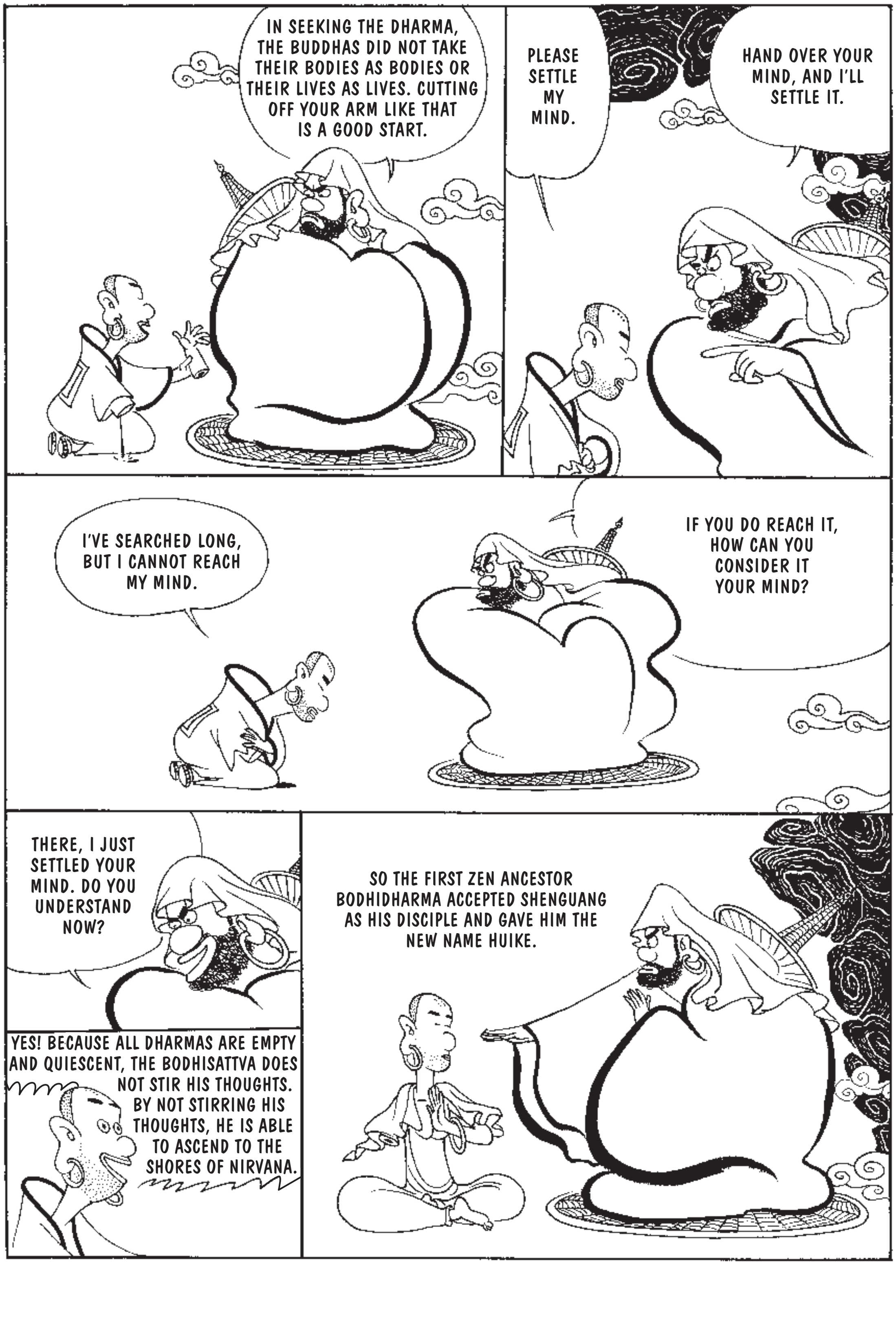




武帝不了達摩所言，變容不言。達摩其年十月十九日，自知機不契，則潛過江北，入于魏邦。志公特至帝所問曰：「我聞西天僧至，今在何所？」梁武帝曰：「昨日逃過江向魏。」志公云：「陛下見之不見，逢之不逢。」梁武帝問曰：「此是何人？」志公對曰：「此是傳佛心印觀音大士。」武帝乃恨之曰：「見之不見，逢之不逢。」即發中使趙光文往彼取之。志公云：「非但趙光文一人，闔國取亦不迴。」

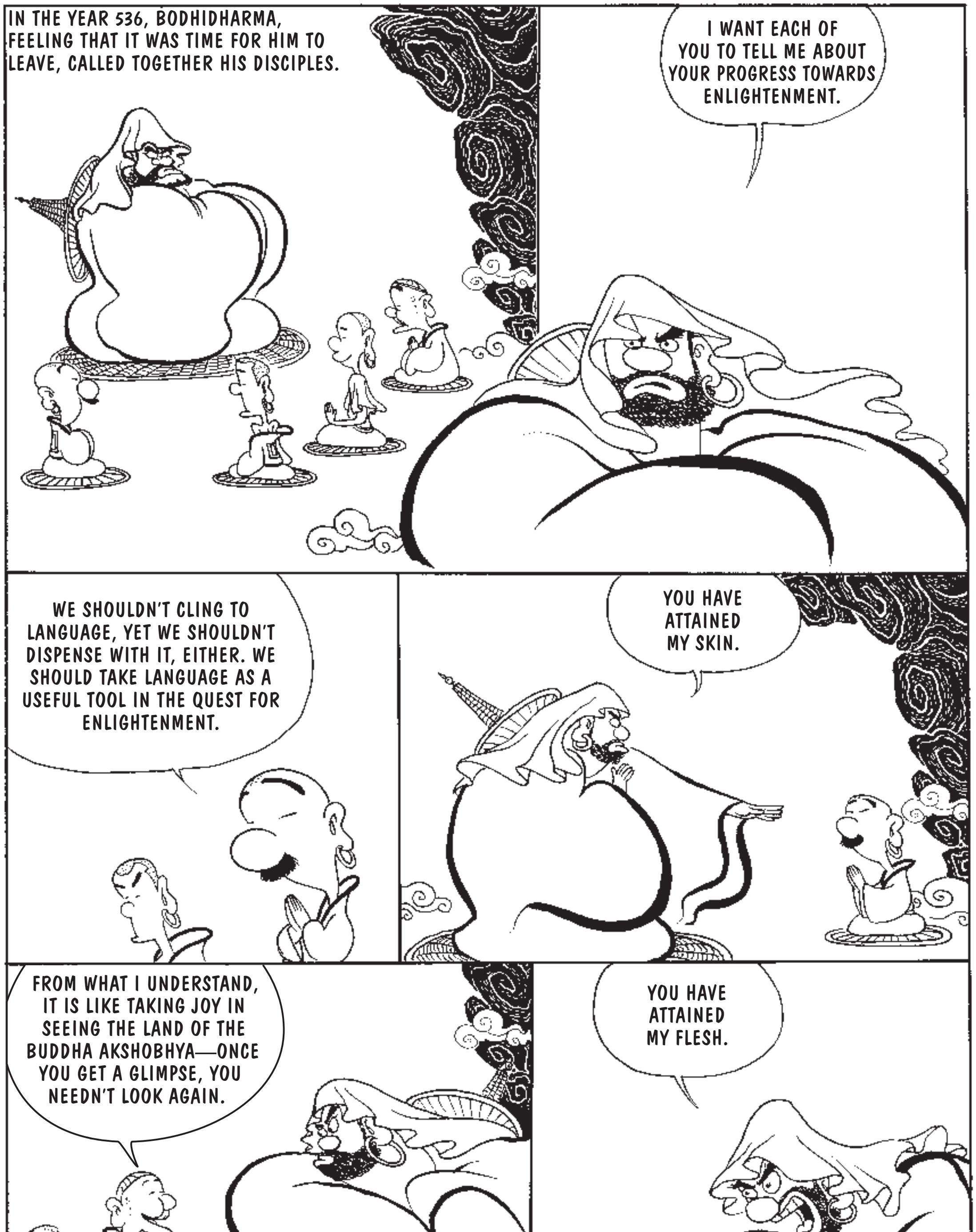
當後魏孝明太和十年也。寓止于嵩山少林寺……。師常端坐面牆。莫聞誨勵。時有僧神光者……。其年十二月九日夜天大雨雪。光堅立不動。遲明積雪過膝。師憫而問曰。汝久立雪中。當求何事。光悲淚曰。惟願和尚慈悲。開甘露門廣度群品。師曰。諸佛無上妙道。曠劫精勤。難行能行非忍而忍。豈以小德小智輕心慢心。欲冀真乘徒勞勤苦。光聞師誨勵。潛取利刀自斷左臂。

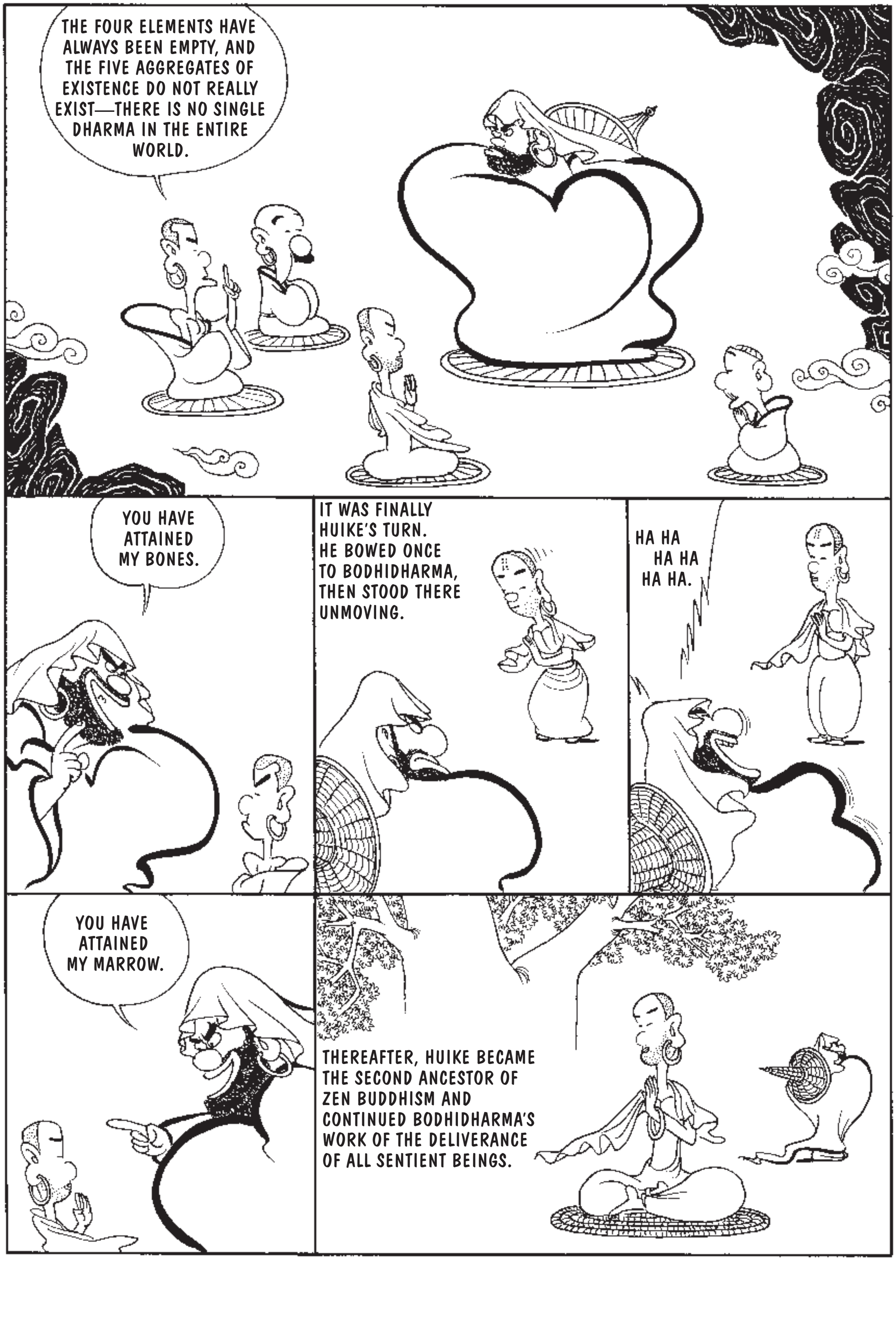




置于師前。師知是法器。乃曰。諸佛最初求道為法忘形。汝今斷臂吾前。求亦可在。師遂因與易名曰慧可。光曰。諸佛法印可得聞乎。師曰諸佛法印匪從人得。光曰。我心未寧。乞師與安。師曰。將心來與汝安。曰覓心了不可得。師曰。我與汝安心竟。

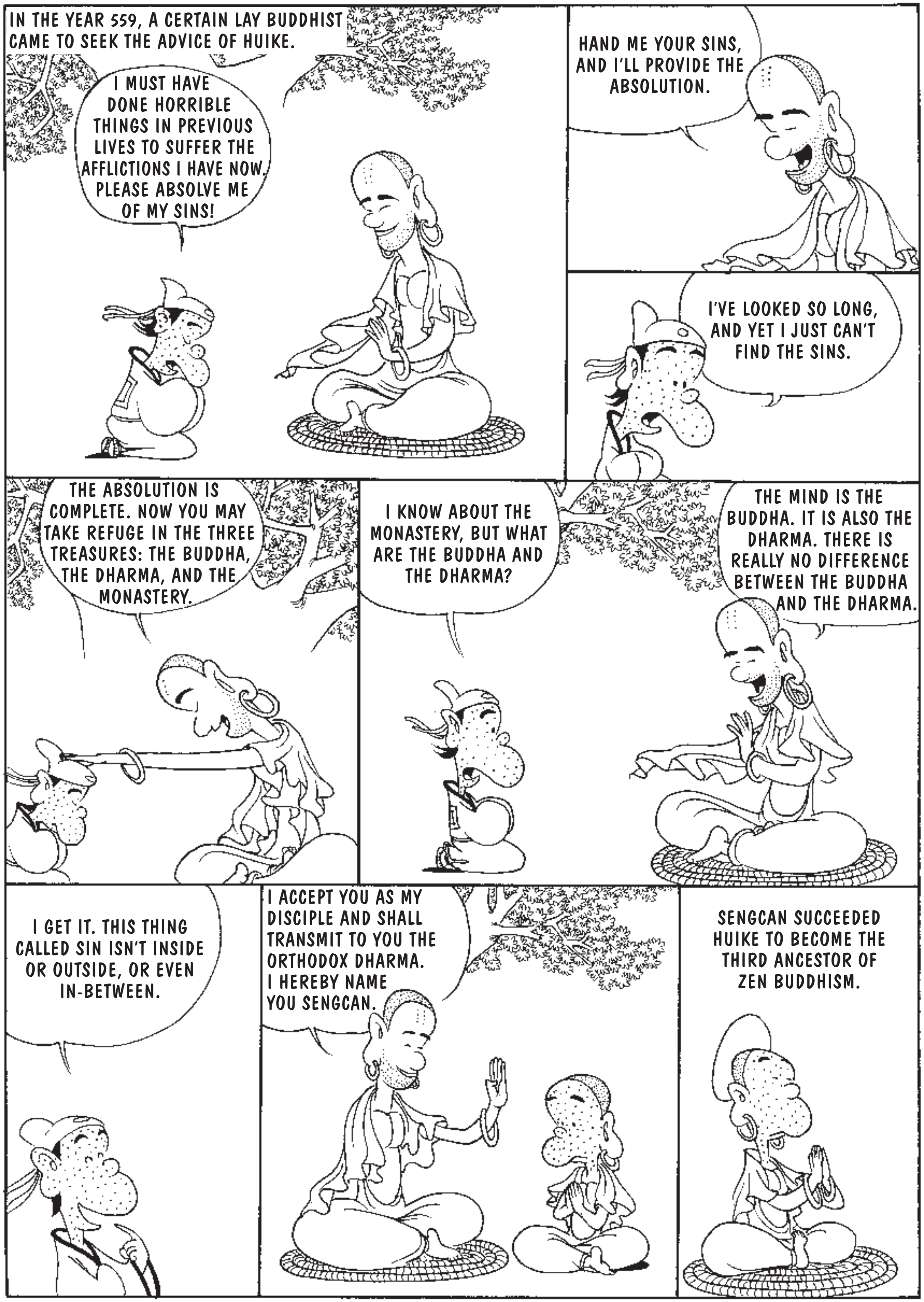
迄九年已欲西返天竺。乃命門人曰。時將至矣。汝等蓋各言所得乎。時門人道副對曰。如我所見。不執文字不離文字而為道用。師曰。汝得吾皮。尼總持曰。我今所解如慶喜見阿閦佛國。一見更不再見。師曰。汝得吾肉。

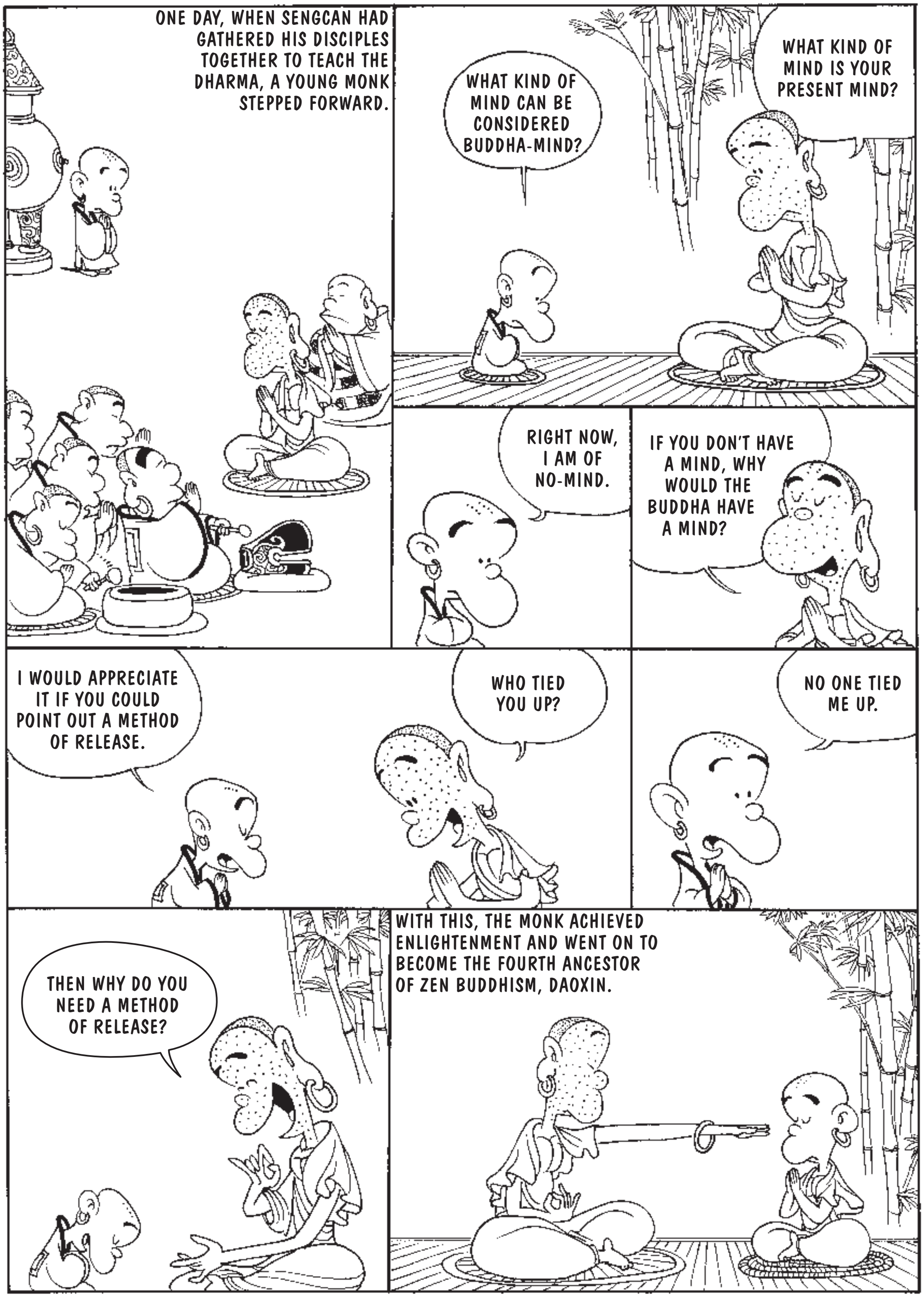




道育曰。四大本空五陰非有。而我見處無一法可得。師曰。汝得吾骨。最後慧可禮拜後依位而立。師曰。汝得吾髓。乃顧慧可而告之曰。昔如來以正法眼付迦葉大士。展轉囑累而至於我。我今付汝。汝當護持。并授汝袈裟以為法信。各有所表宜可知矣。

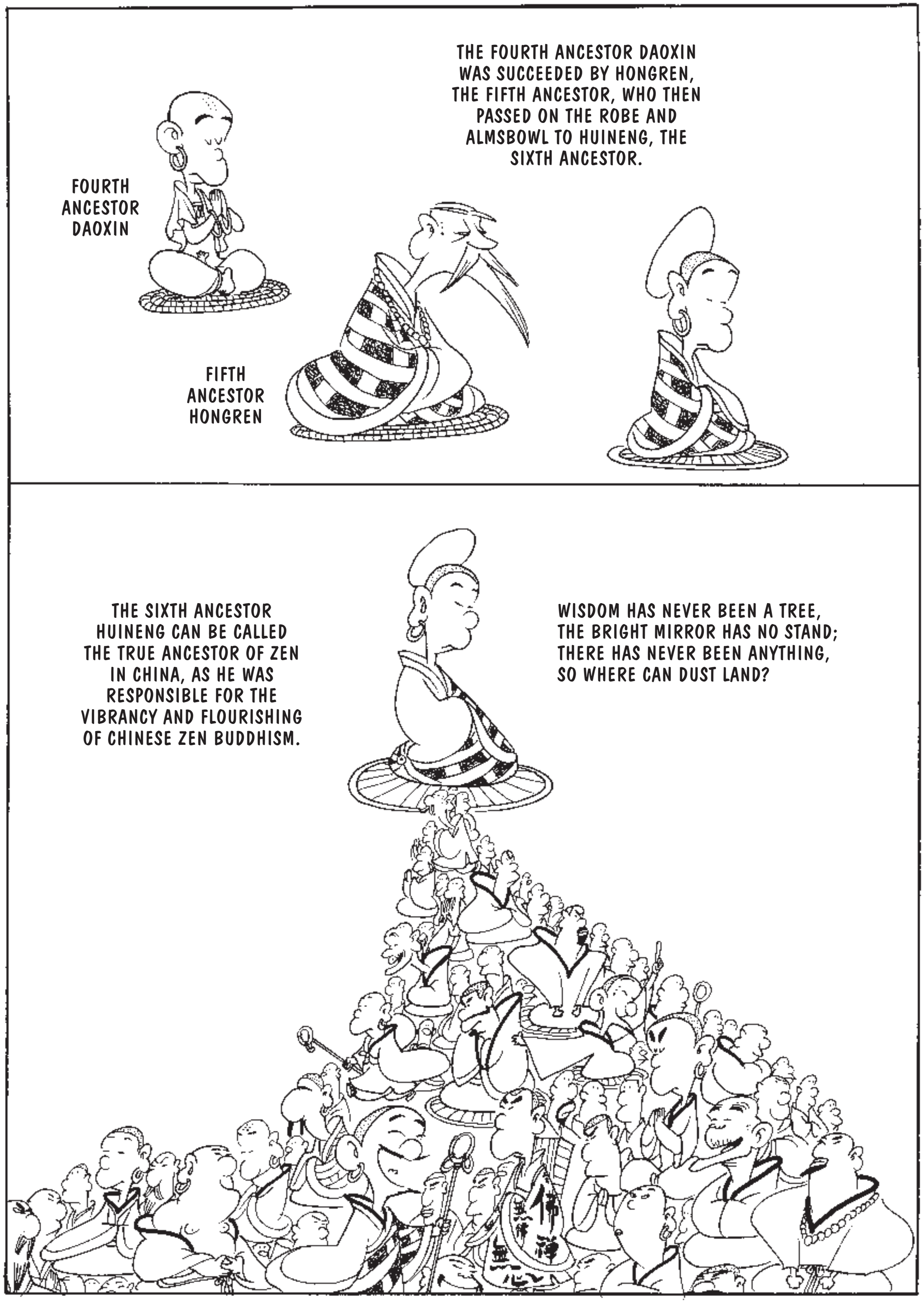
至北齊天平二年有一居士年踰四十不言名氏。聿來設禮而問師曰弟子身纏風恙。請和尚懺罪。師曰。將罪來與汝懺。居士良久云。覓罪不可得。師曰。我與汝懺罪竟。宜依佛法僧住。曰今見和尚已知是僧。未審何名佛法。師曰。是心是佛。是心是法。法佛無二。僧寶亦然。曰今日始知罪性不在內不在外不在中間。如其心然佛法無二也。大師深器之。即為剃髮。云是吾寶也。宜名僧璨。其年三月十八日於光福寺受具。自茲疾漸愈。執侍經二載。大師乃告曰。菩提達磨遠自竺乾以正法眼藏密付於吾。

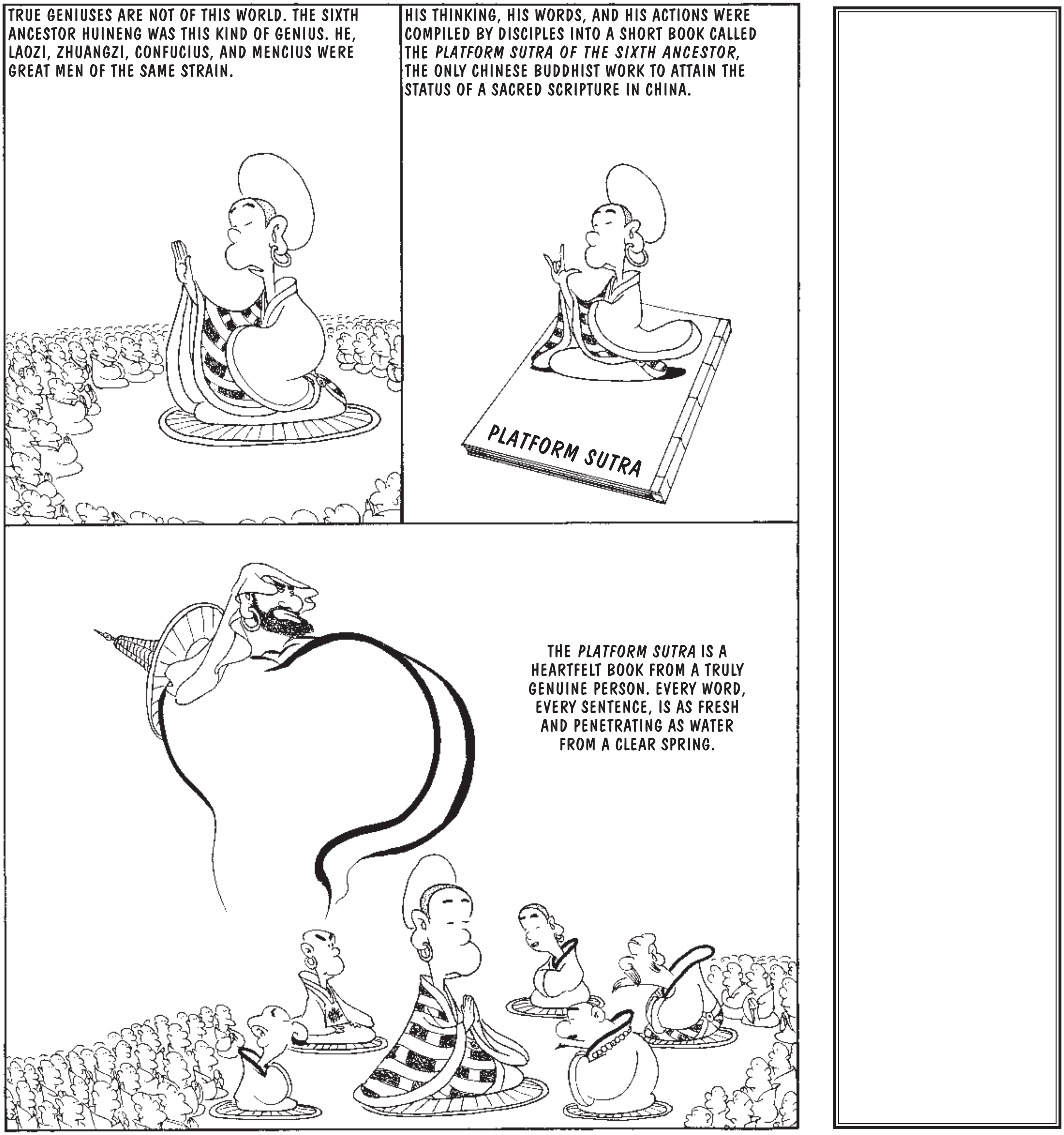




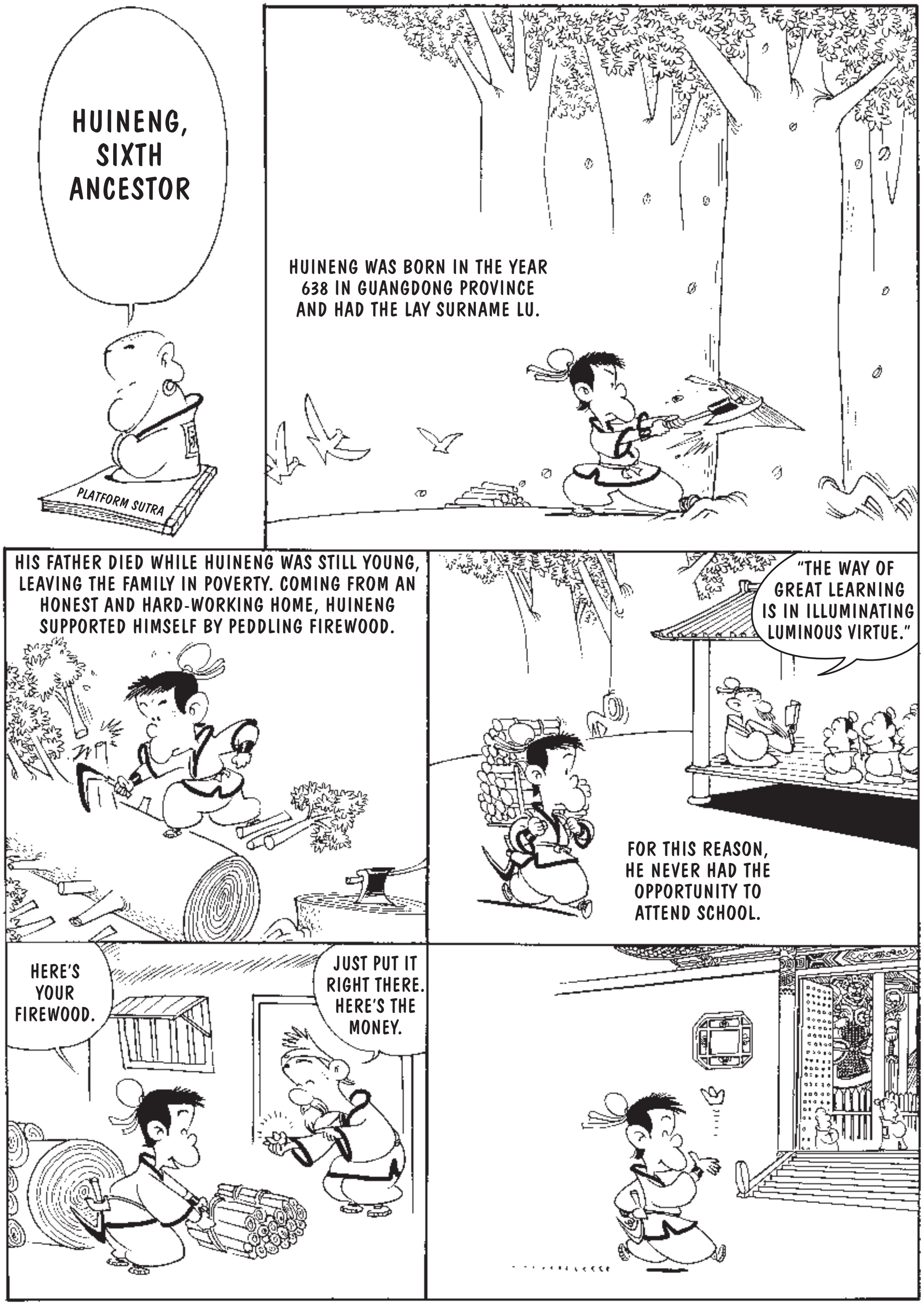
大集群品，普雨正法，會中有一沙彌，年始十四，名道信，來禮師而問師曰：「如何是佛心？」師答曰：「汝今是什摩心？」對曰：「我今無心。」師曰：「汝既無心，佛豈有心耶？」又問：「唯願和尚教某甲解脫法門。」師云：「誰人縛汝？」對曰：「無人縛。」師云：「既無人縛汝，即是解脫，何須更求解脫？」道信言下大悟，在師左右八九年間。後於吉州具戒，卻歸省覲於師

《景德傳燈錄》、《祖堂集》


THE FOURTH ANCESTOR DAOXIN WAS SUCCEEDED BY HONGREN, THE FIFTH ANCESTOR, WHO THEN PASSED ON THE ROBE AND ALMSBOWL TO HUINENG, THE SIXTH ANCESTOR.
FOURTH ANCESTOR DAOXIN
FIFTH ANCESTOR HONGREN
THE SIXTH ANCESTOR HUINENG CAN BE CALLED THE TRUE ANCESTOR OF ZEN IN CHINA, AS HE WAS RESPONSIBLE FOR THE VIBRANCY AND FLOURISHING OF CHINESE ZEN BUDDHISM.
WISDOM HAS NEVER BEEN A TREE,
THE BRIGHT MIRROR HAS NO STAND;
THERE HAS NEVER BEEN ANYTHING,
SO WHERE CAN DUST LAND?


TRUE GENIUSES ARE NOT OF THIS WORLD. THE SIXTH ANCESTOR HUINENG WAS THIS KIND OF GENIUS. HE, LAOZI, ZHUANGZI, CONFUCIUS, AND MENCIUS WERE GREAT MEN OF THE SAME STRAIN.
HIS THINKING, HIS WORDS, AND HIS ACTIONS WERE COMPILED BY DISCIPLES INTO A SHORT BOOK CALLED THE *PLATFORM SUTRA OF THE SIXTH ANCESTOR*, THE ONLY CHINESE BUDDHIST WORK TO ATTAIN THE STATUS OF A SACRED SCRIPTURE IN CHINA.
PLATFORM SUTRA
THE *PLATFORM SUTRA* IS A HEARTFELT BOOK FROM A TRULY GENUINE PERSON. EVERY WORD, EVERY SENTENCE, IS AS FRESH AND PENETRATING AS WATER FROM A CLEAR SPRING.

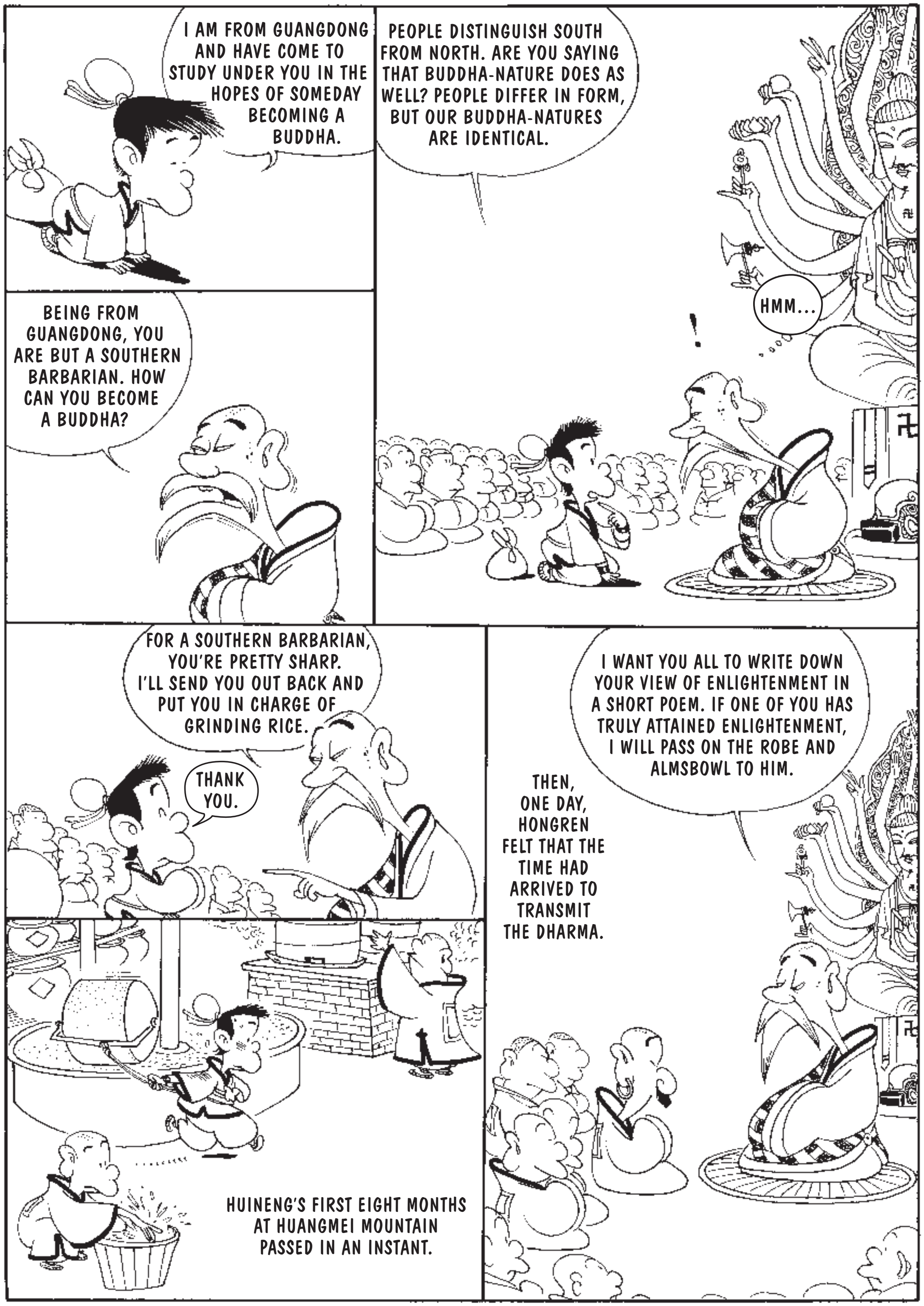
「此身不幸，父又早亡。老母孤遺，移來南海，艱辛貧乏，於市賣柴。時，有一客買柴，使令送至客店；客收去，惠能得錢，

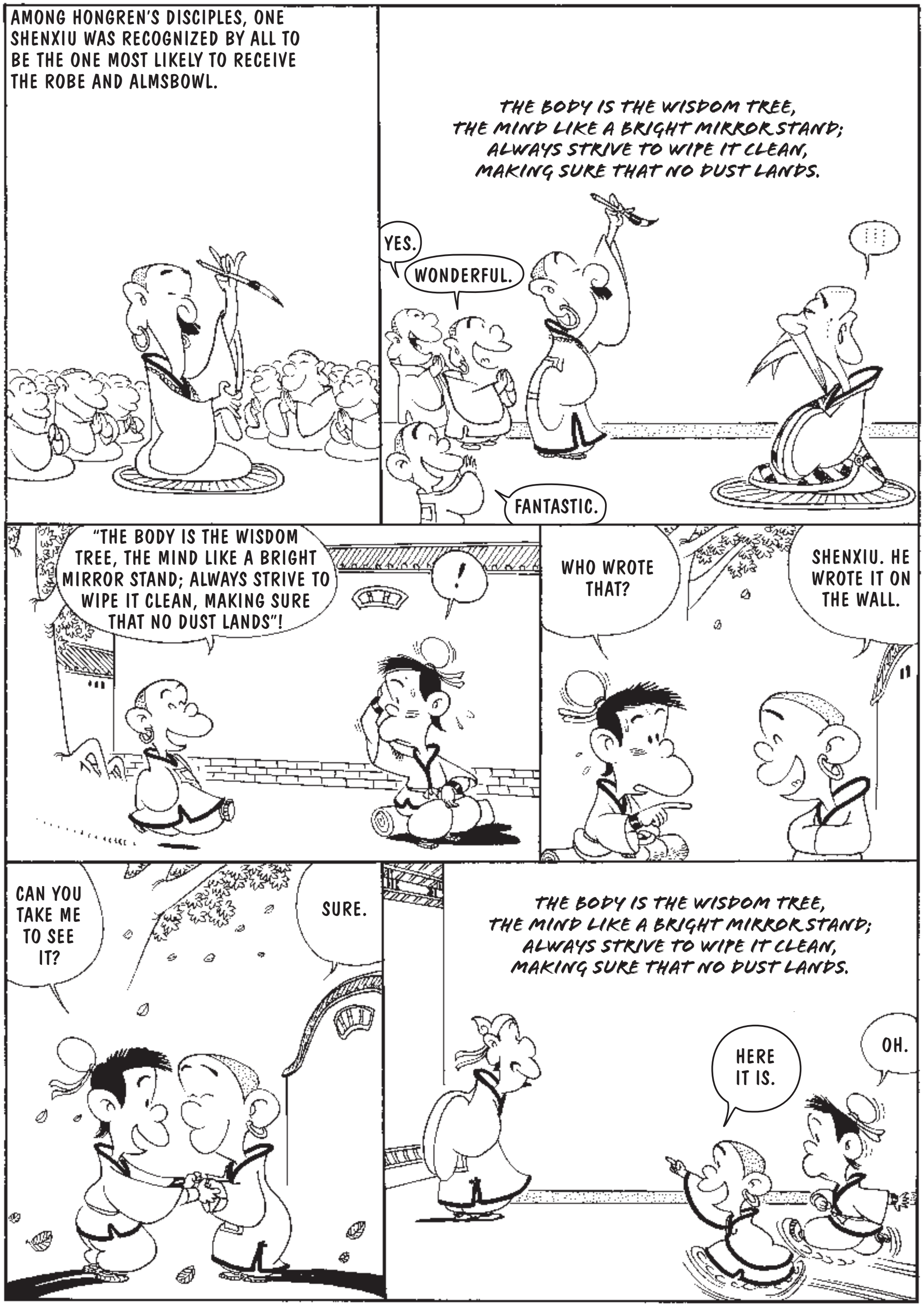




「却出門外，見一客誦經。惠能一聞經語，心即開悟，遂問：『客誦何經？』客曰：『《金剛經》。』復問：『從何所來，持此經典？』客云：『我從蘄州黃梅縣東禪寺來。其寺是五祖忍大師在彼主化，門人一千有餘；我到彼中禮拜，聽受此經。大師常勸僧俗，但持《金剛經》，即自見性，直了成佛。』惠能聞說，宿昔有緣，乃蒙一客，取銀十兩與惠能，令充老母衣糧，教便往黃梅參禮五祖。「惠能安置母畢，即便辭違。不經三十餘日，便至黃梅，禮拜五祖。祖問曰：『汝何方人？欲求何物？』

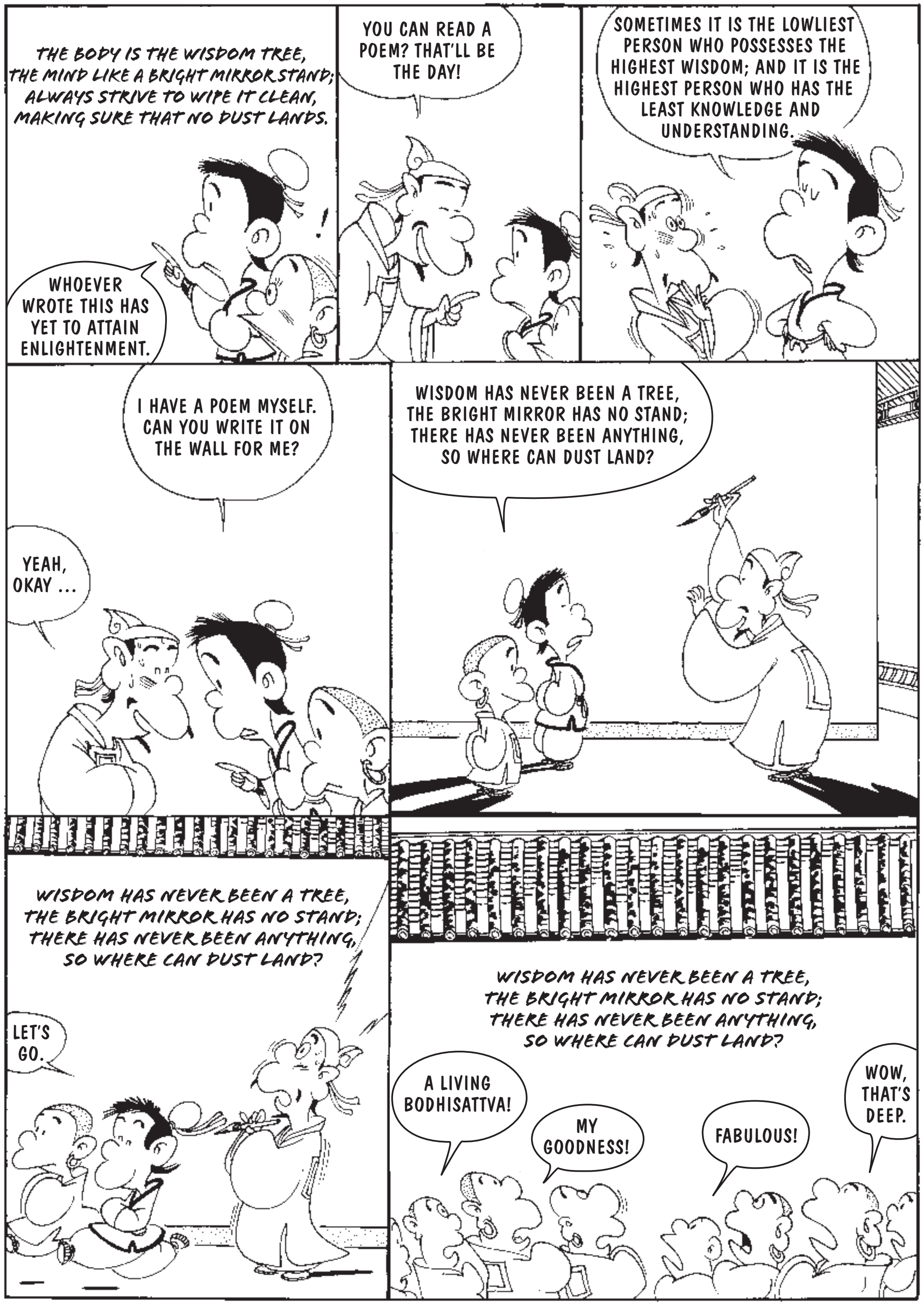
「惠能對曰：『弟子是嶺南新州百姓，遠來禮師，惟求作佛，不求餘物。』祖言：『汝是嶺南人，又是獦獠，若為堪作佛？』惠能曰：『人雖有南北，佛性本無南北；獦獠身與和尚不同，佛性有何差別？』……祖云：『這獦獠根性大利！汝更勿言，著槽廠去。』……「祖一日喚諸門人總來：『吾向汝說，世人生死事大，汝等終日只求福田，不求出離生死苦海；自性若迷，福何可救？汝等各去，自看智慧，取自本心般若之性，各作一偈，來呈吾看。若悟大意，付汝衣法，為第六代祖。』

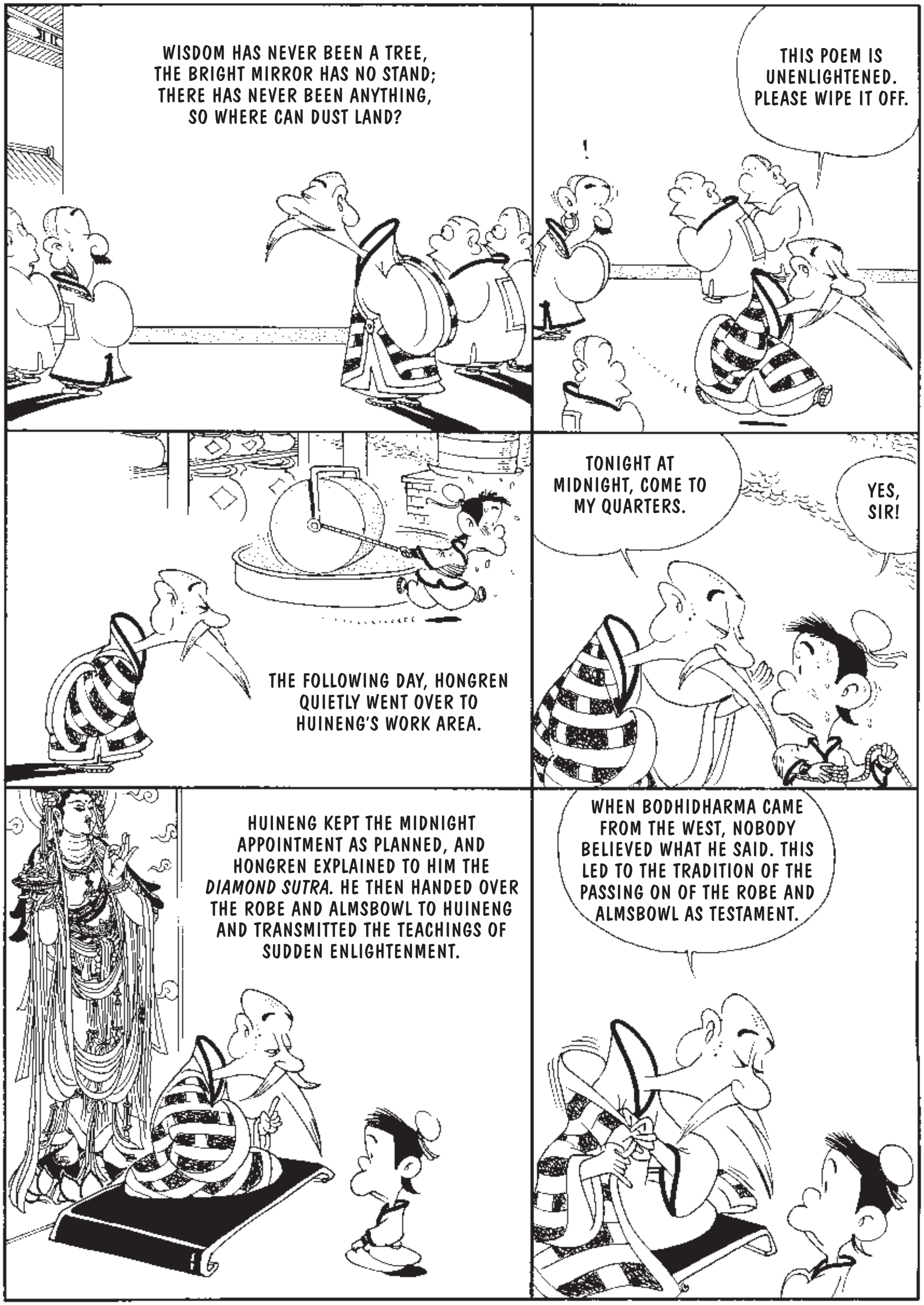




「眾得處分，退而遞相謂曰：『我等眾人，不須澄心用意作偈，將呈和尚，有何所益？神秀上座，現為教授師，必是他得。我輩謾作偈頌，枉用心力。』……神秀作偈成已，……是夜三更，不使人知，自執燈，書偈於南廊壁間，呈心所見。偈曰：『身是菩提樹，心如明鏡臺，時時勤拂拭，勿使惹塵埃。』……門人誦偈，皆歎善哉。復兩日，有一童子於碓坊過，唱誦其偈；惠能一聞，便知此偈未見本性，雖未蒙教授，早識大意。遂問童子曰：『誦者何偈？』童子曰：『……神秀上座，於南廊壁上……。』童子引至偈前禮拜，惠能曰：『惠能不識字，請上人為讀。』

「時，有江州別駕，姓張名日用，便高聲讀。惠能聞已，遂言：『亦有一偈，望別駕為書。』別駕言：『汝亦作偈？其事希有。』惠能向別駕言：『……下下人有上上智，上上人有沒意智。若輕人，即有無量無邊罪。』別駕言：『汝但誦偈，吾為汝書。汝若得法，先須度吾。勿忘此言。』惠能偈曰：「菩提本無樹，明鏡亦非臺；本來無一物，何處惹塵埃？」書此偈已，徒眾總驚，無不嗟訝，各相謂言：『奇哉！不得以貌取人，何得多時，使他肉身菩薩。』

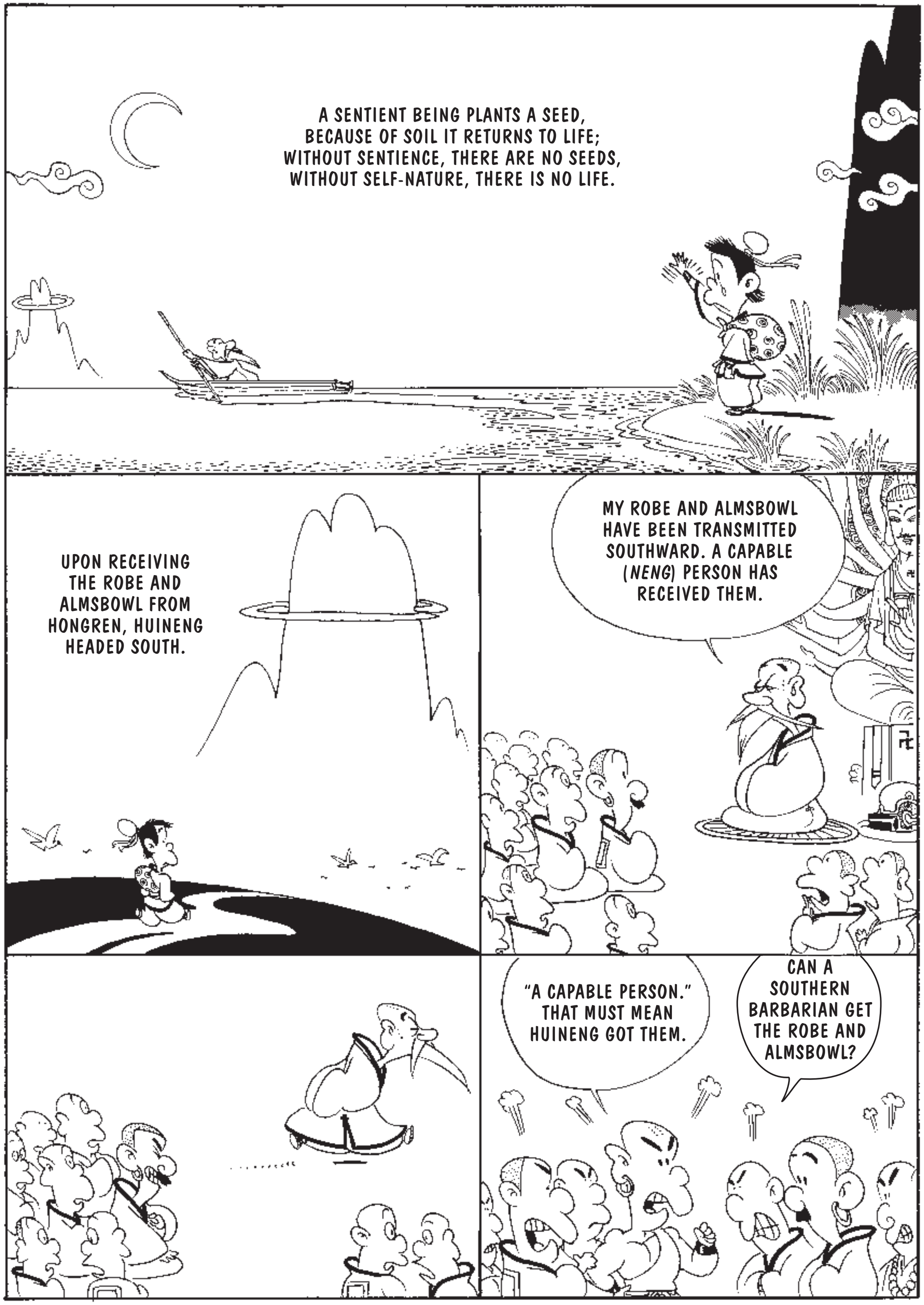




「祖見眾人驚怪，恐人損害，遂將鞋擦了偈，曰：『亦未見性。』眾以為然。次日，祖潛至碓坊，見能腰石舂米……。祖以杖擊碓三下而去。惠能即會祖意，三鼓入室；祖以袈裟遮圍，不令人見，為說《金剛經》……。祖知悟本性，謂惠能曰：『昔達磨大師，初來此土，人未之信，故傳此衣，以為信體，代代相承；』三更受法，人盡不知，便傳頓教及衣鉢，

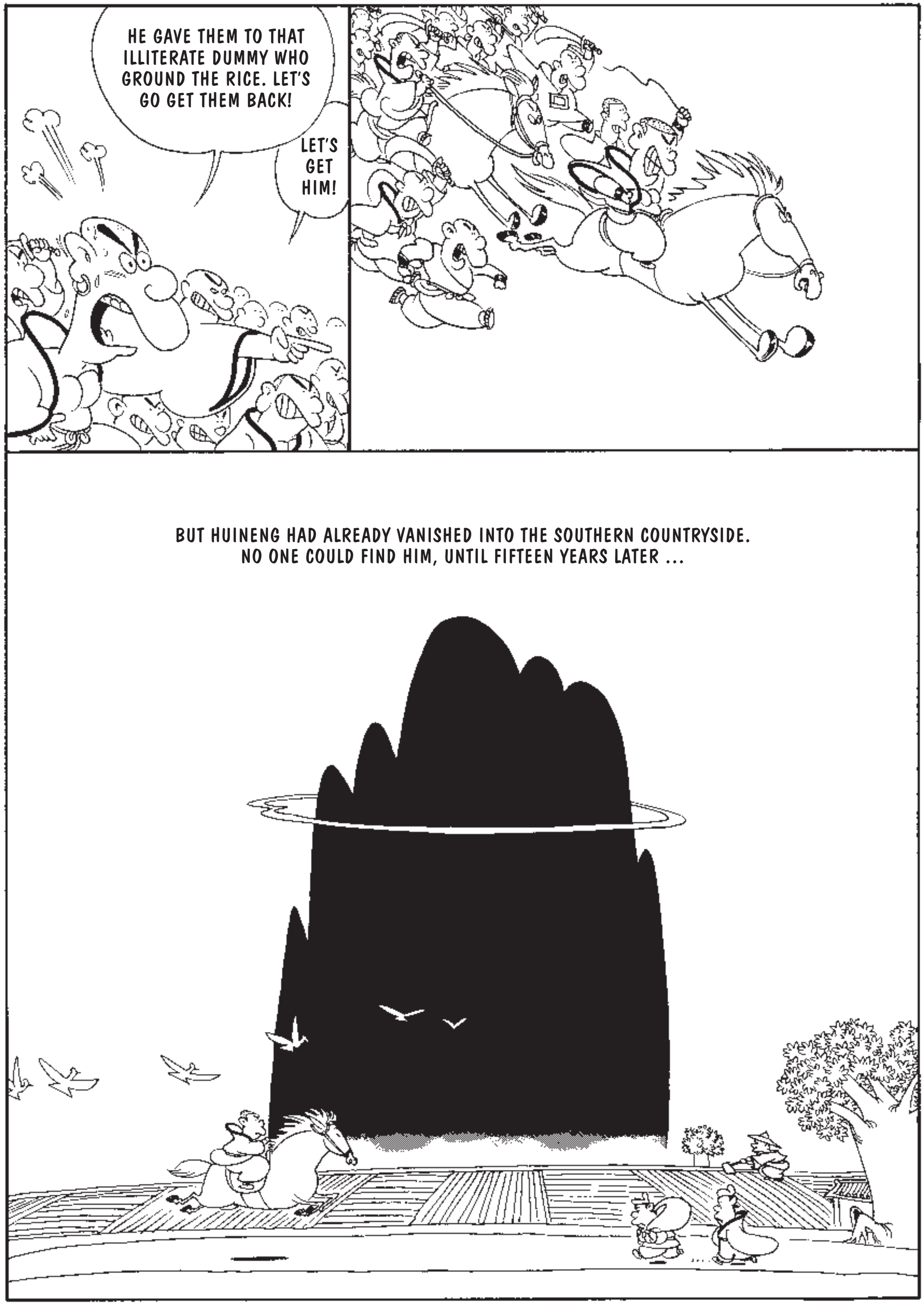
「云：『汝為第六代祖，善自護念，廣度有情，流布將來，無令斷絕……。法則以心傳心，皆令自悟自解……。衣為爭端，止汝勿傳。若傳此衣，命如懸絲。汝須速去，恐人害汝。』……祖令上船……云：『合是吾渡汝。』惠能云：『迷時師度，悟了自度；度名雖一，用處不同。惠能生在邊方，語音不正，蒙師傳法，今已得悟，只合自性自度。』祖云：『如是，如是！以後佛法，由汝大行。汝去三年，吾方逝世。汝今好去，努力向南。不宜速說，佛法難起。』

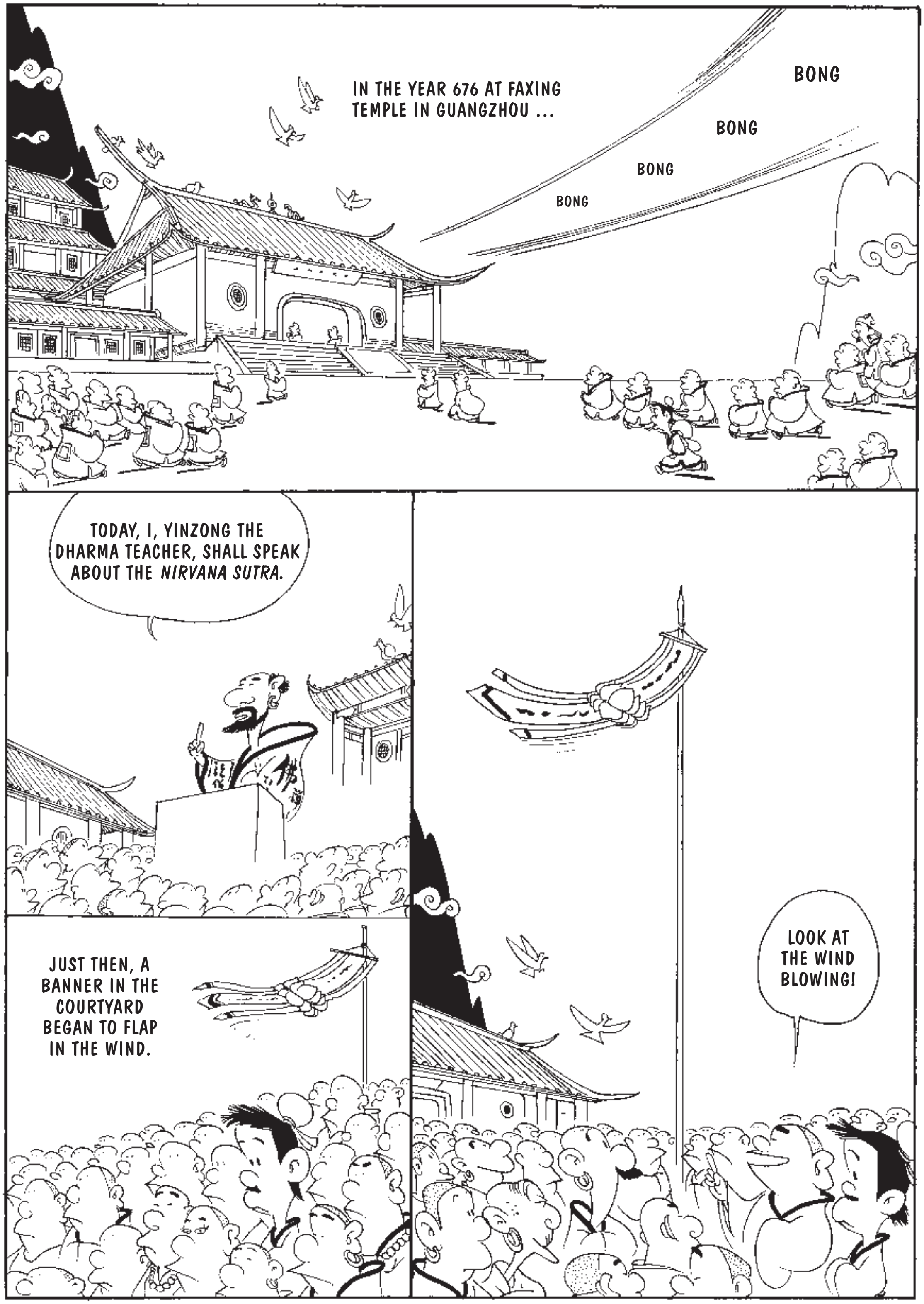




「『有情來下種，因地果還生，無情既無種，無性亦無生。』……惠能辭違祖已，發足南行……。問：『誰人傳授？』曰：『能者得之。』眾乃知焉。

「逐後數百人來，欲奪衣鉢。……惠能後至曹溪，又被惡人尋逐。乃於四會，避難獵人隊中，凡經一十五載，時與獵人隨宜說法。

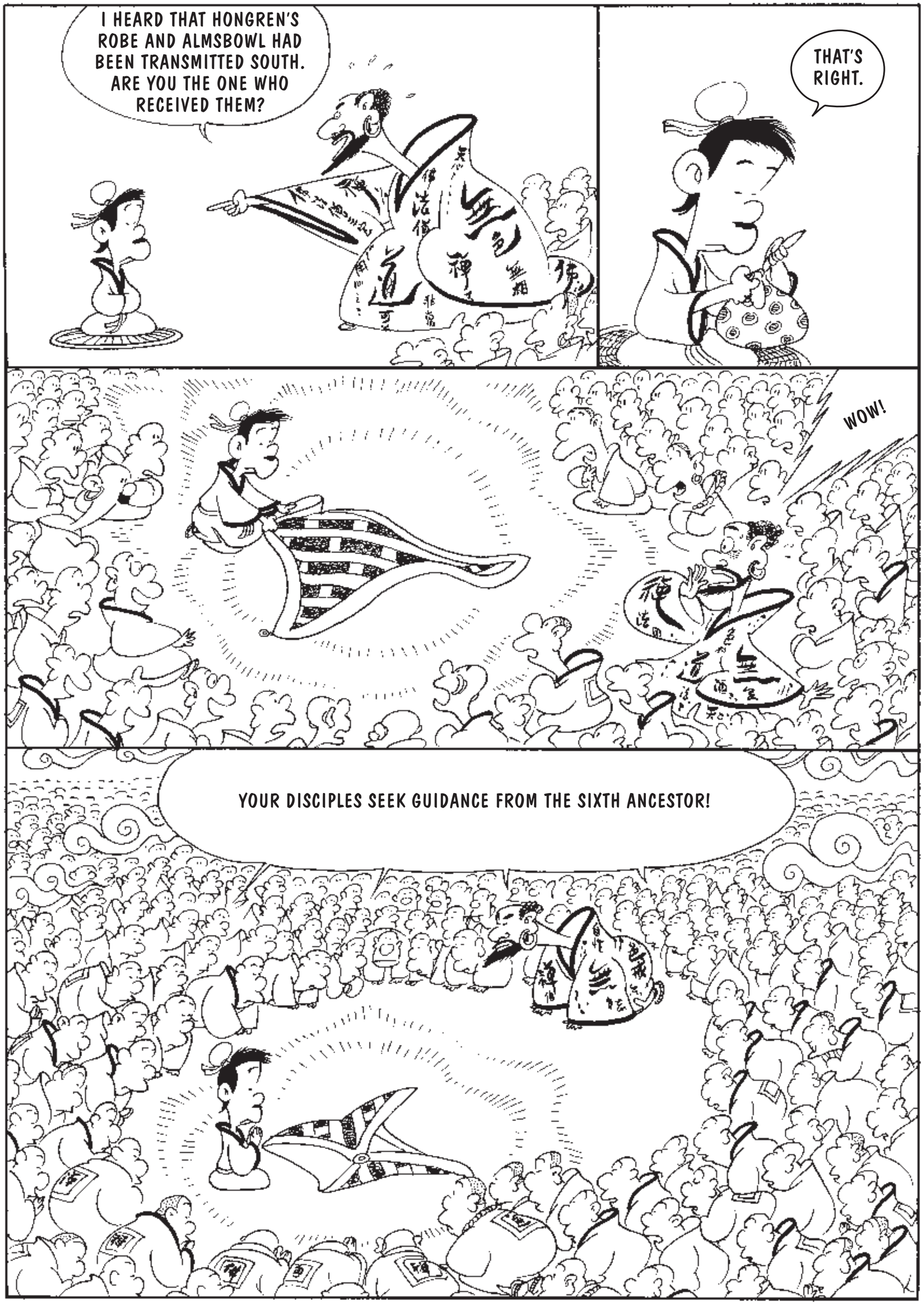




「……遂出至廣州法性寺，值印宗法師講《涅槃經》。時有風吹旛動，一僧曰：『風動。』

「一僧曰：『旛動。』議論不已。惠能進曰：『不是風動，不是旛動，仁者心動。』一眾駭然。印宗延至上席，徵詰奧義。見惠能言簡理當，不由文字，宗云：『行者定非常人……』惠能曰：『……明佛性，是佛法不二之法。如高貴德王菩薩白佛言：「……善根有二：一者常，二者無常，佛性非常非無常……非善非不善。」』印宗聞說，歡喜合掌，言：『某甲講經，猶如瓦礫；仁者論義，猶如真金。』」

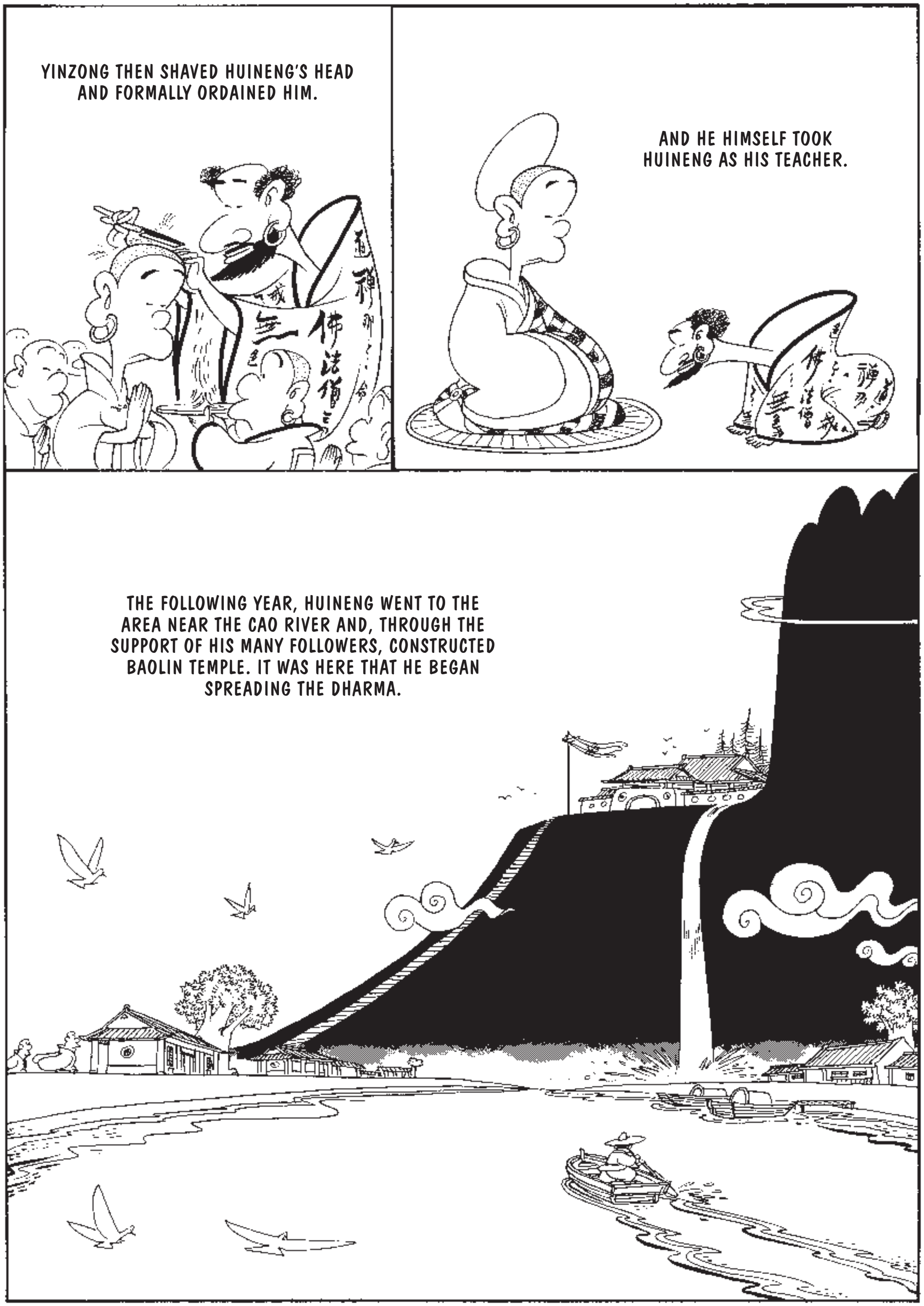


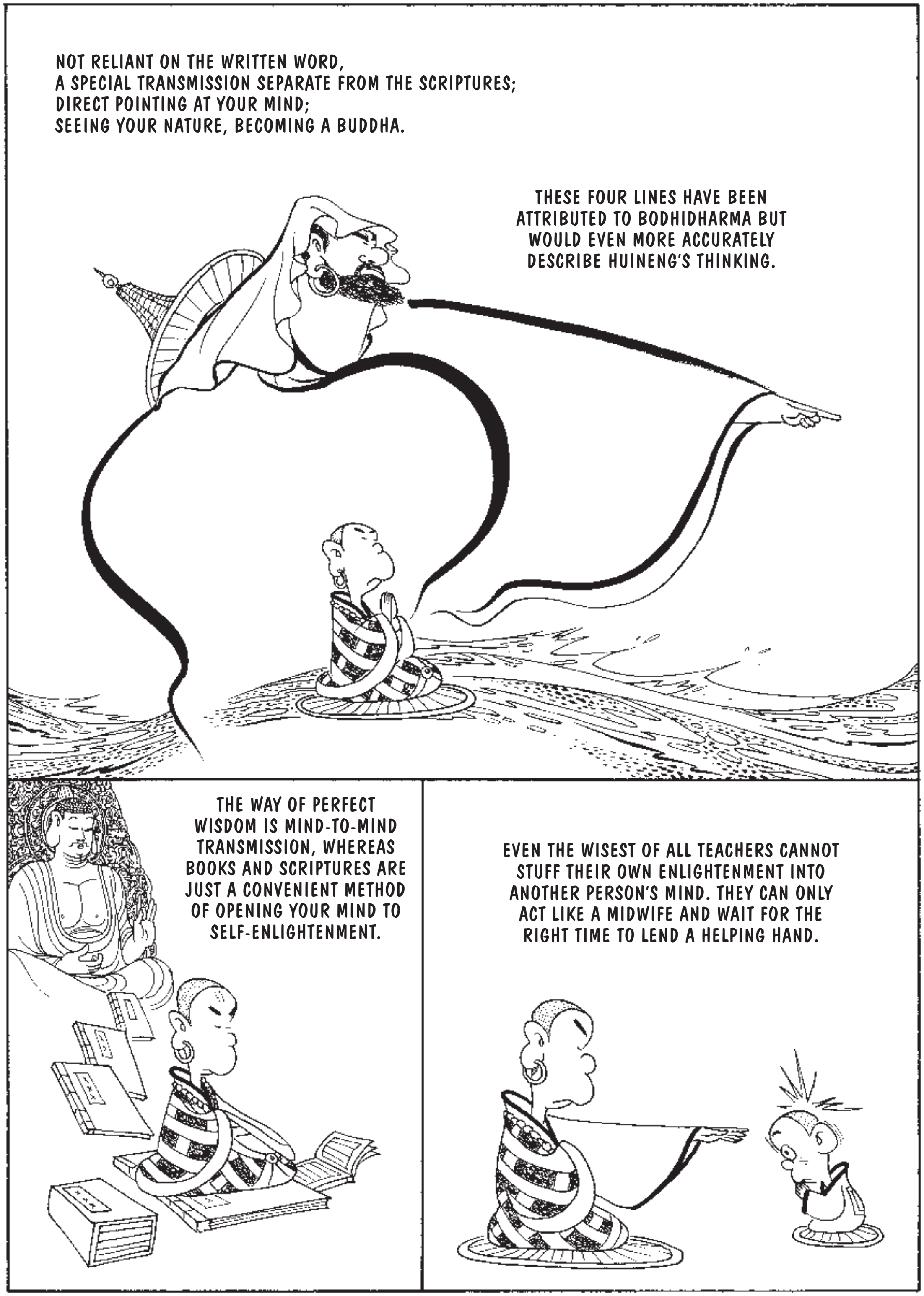


「宗云：『……久聞黃梅衣法南來，莫是行者否？』惠能曰：『不敢。』宗於是作禮，告請傳來衣鉢出示大眾。宗復問曰：『黃梅付囑，如何指授？』

「於是為惠能剃髮，願事為師。惠能遂於菩提樹下，開東山法門。」

《六祖大師法寶壇經》



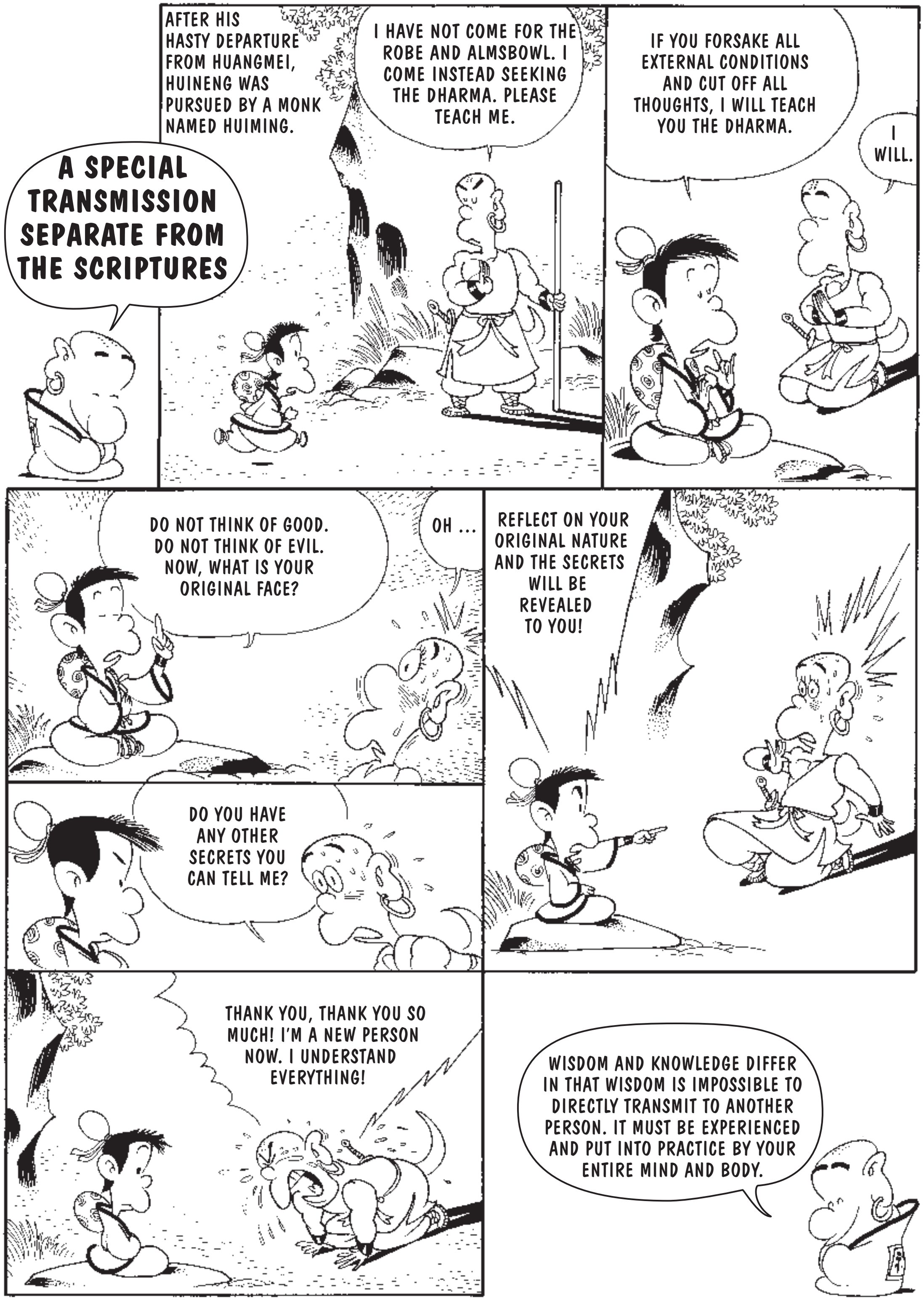


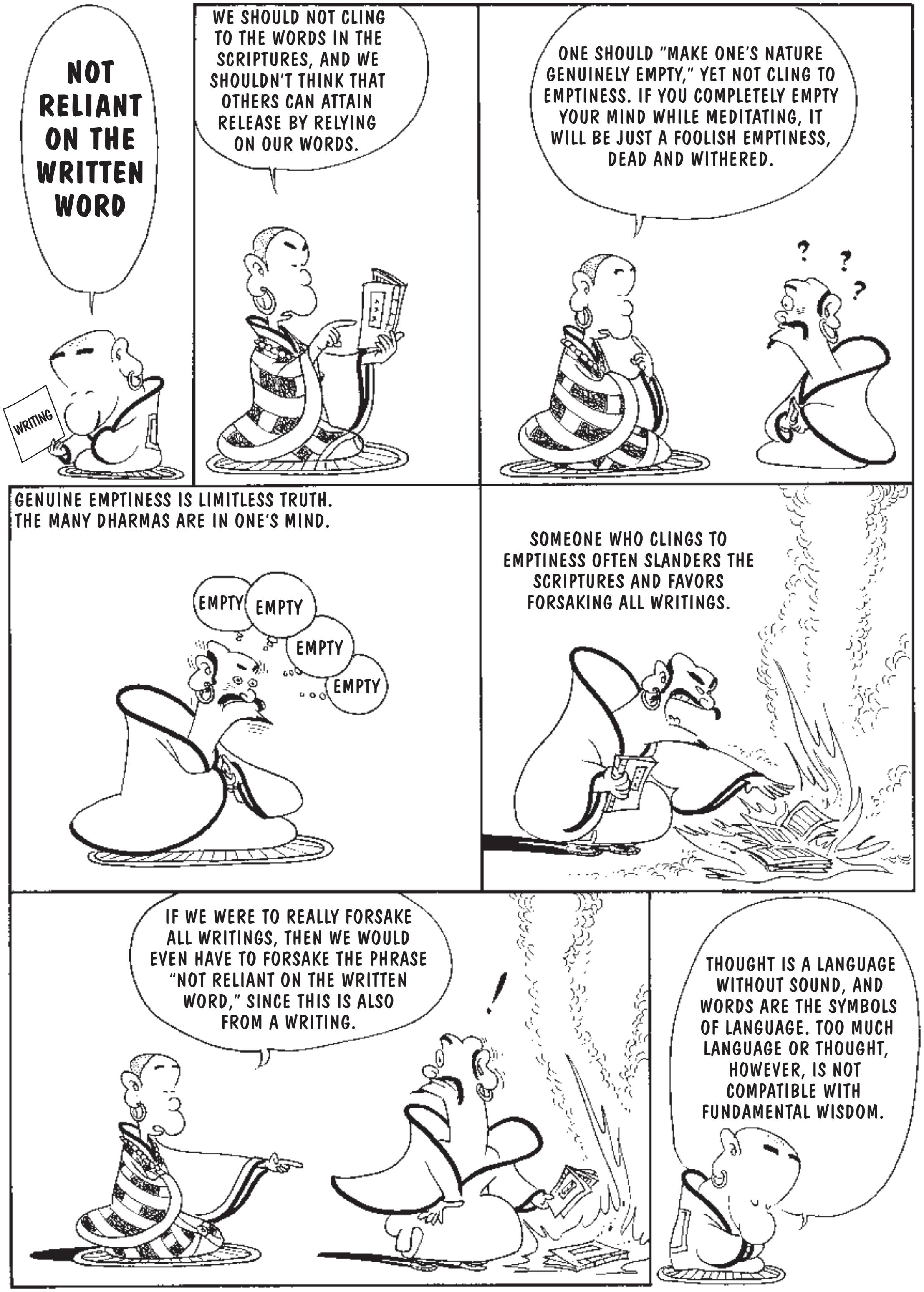
達磨西來不立文字教外別傳直指人心見性成佛。

《歸元直指集》

「一僧……名惠明……為眾人先，趁及惠能……。惠明至，提掇不動，乃喚云：『行者！行者！我為法來，不為衣來。』惠能遂出，坐盤石上。惠明作禮云：『望行者為我說法。』惠能云：『汝既為法而來，可屏息諸緣，勿生一念。吾為汝說。』明良久。惠能云：『不思善，不思惡，正與麼時，那箇是明上座本來面目？』惠明言下大悟。復問云：『上來密語密意外，還更有密意否？』惠能云：『……汝若返照，密在汝邊。』明曰：『惠明雖在黃梅，實未省自己面目。今蒙指示，如人飲水，冷暖自知。今行者即惠明師也。』」

《六祖大師法寶壇經》





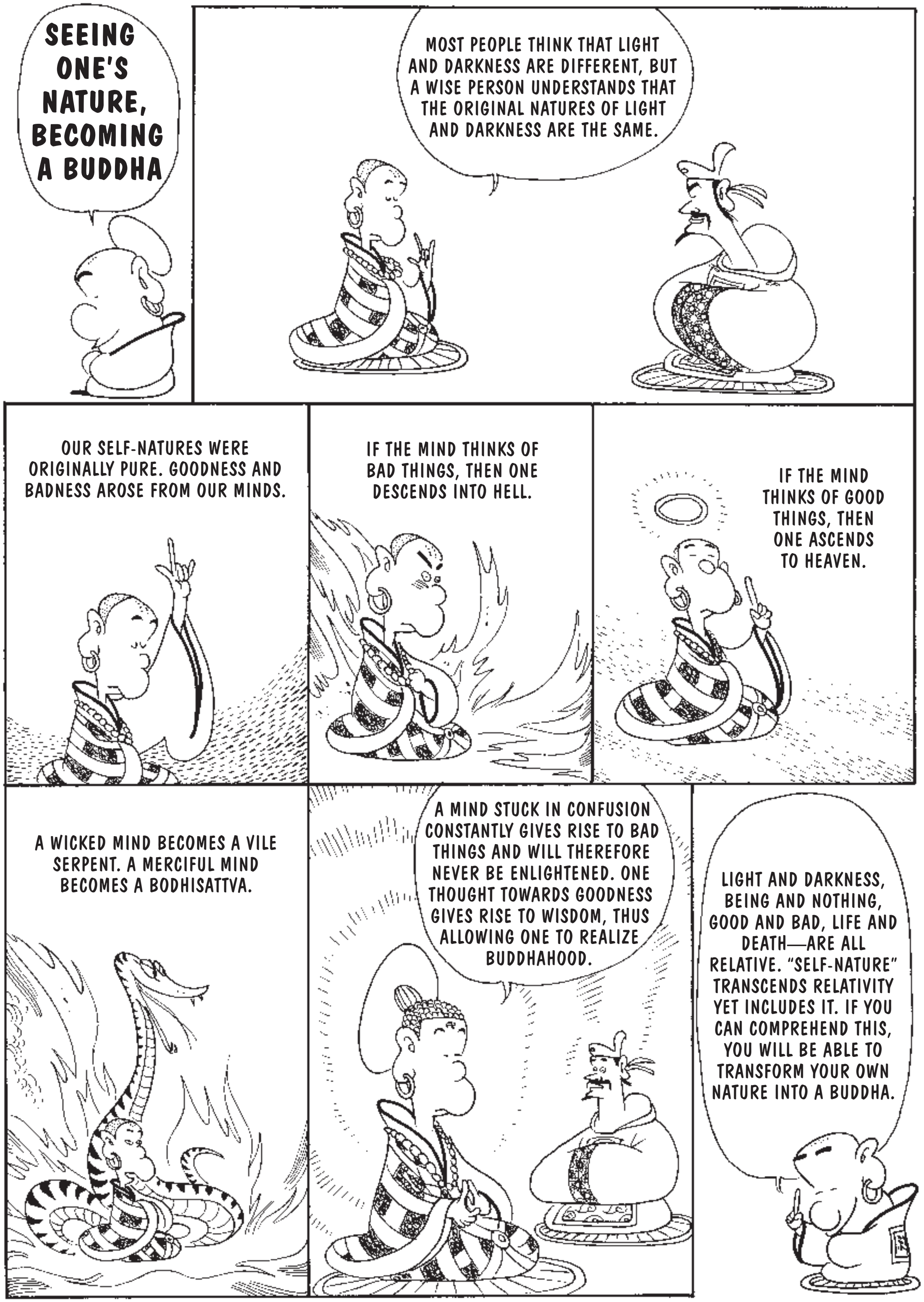
師言：「此三十六對法，若解用即道，貫一切經法，出入即離兩邊。自性動用，共人言語，外於相離相，內於空離空。若全著相，即長邪見；若全執空，即長無明。執空之人有謗經，直言不用文字。既云不用文字，人亦不合語言。只此語言，便是文字之相。又云：『直道不立文字。』即此不立兩字，亦是文字。」

《六祖大師法寶壇經》

祖說《金剛經》。至『應無所住而生其心』，惠能言下大悟，一切萬法，不離自性。遂啟祖言：『何期自性，本自清淨；何期自性，本不生滅；何期自性，本自具足；何期自性，本無動搖；何期自性，能生萬法。』祖知悟本性，謂惠能曰：『不識本心，學法無益；若識自本心，見自本性，即名丈夫、天人師、佛。』

《六祖大師法寶壇經》



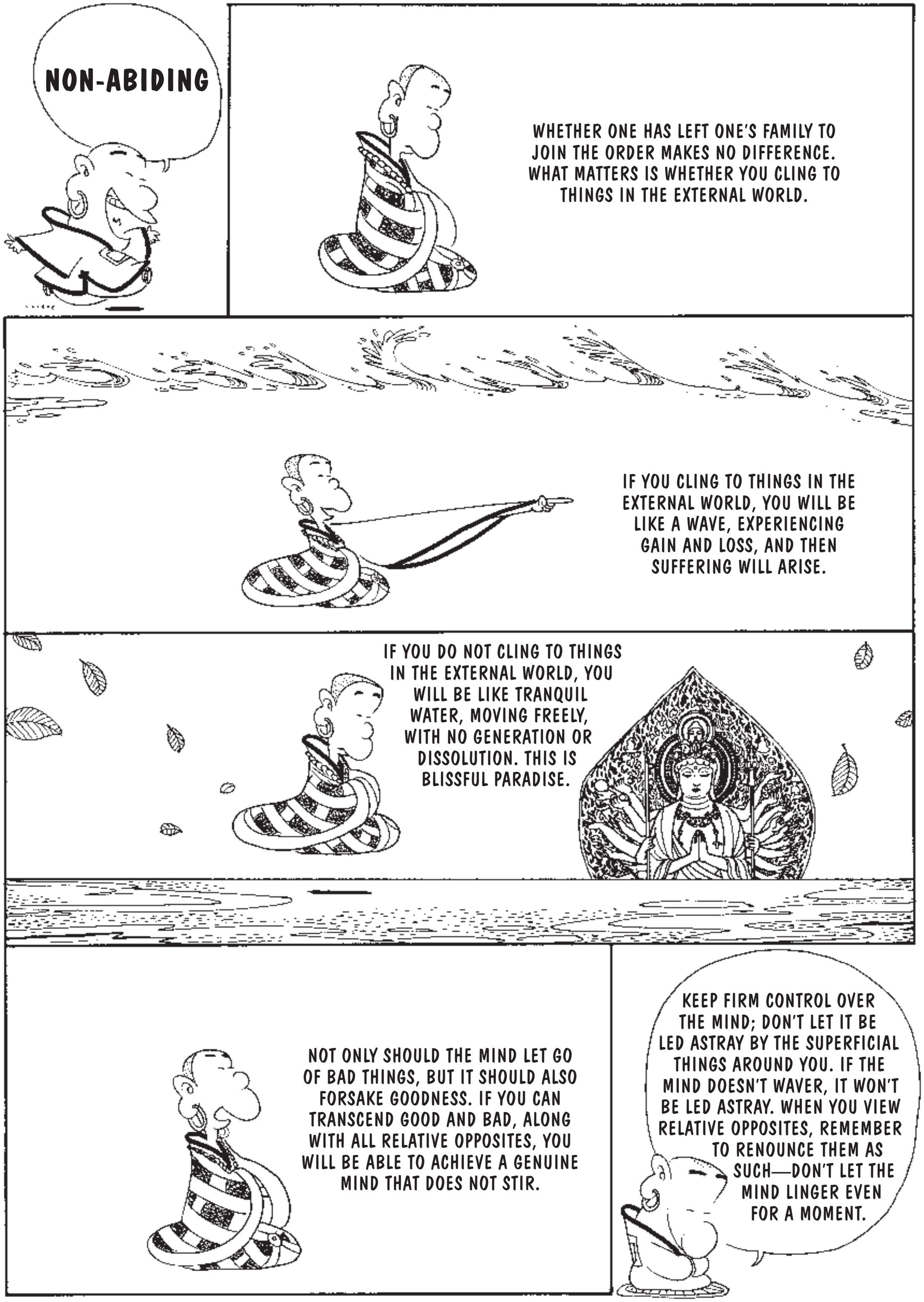


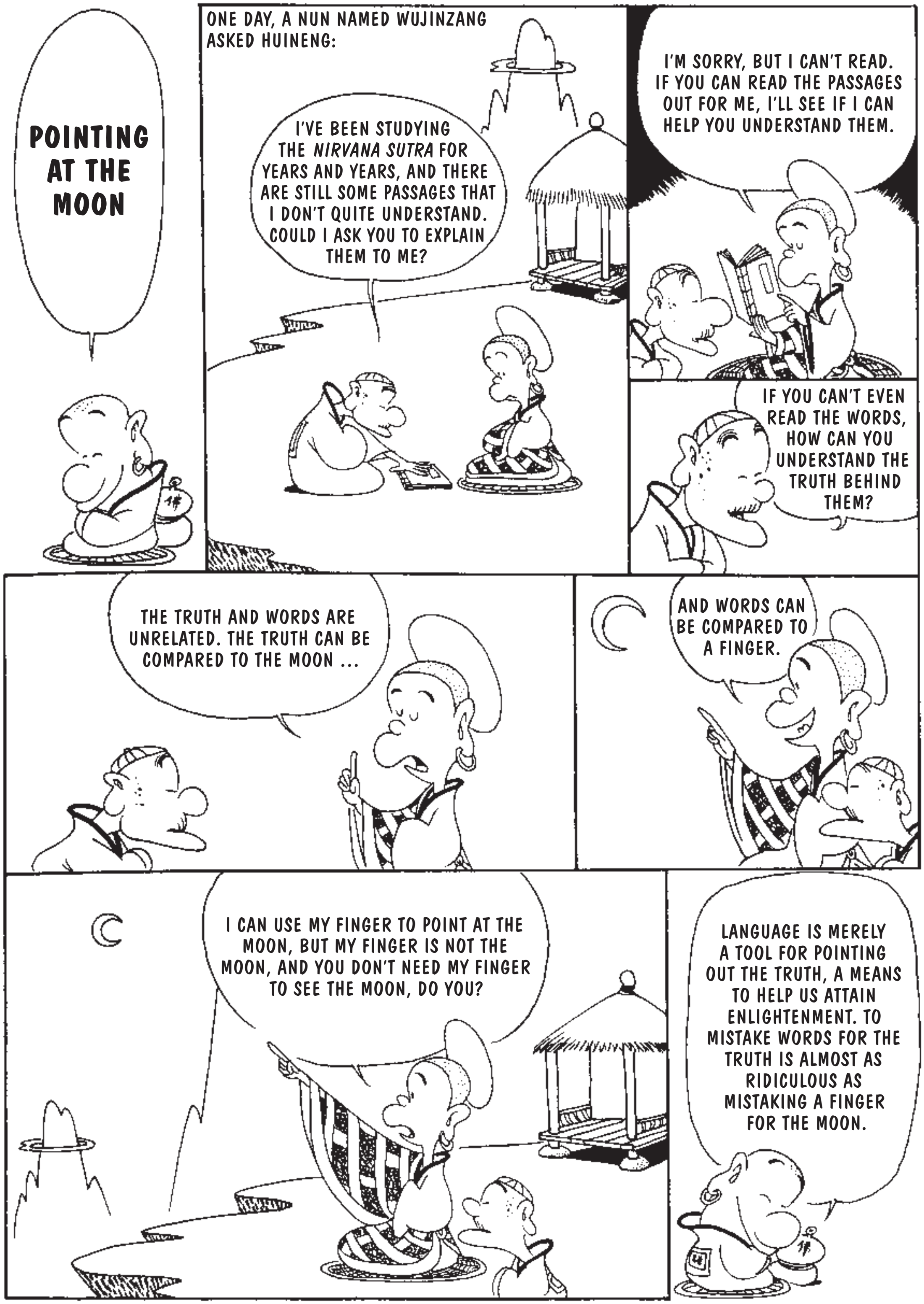
善知識！自性能含萬法是大，萬法在諸人性中。若見一切人、惡之與善，盡皆不取不捨亦不染著，心如虛空，名之為大，故曰摩訶。善知識！迷人口說，智者心行。又有迷人，空心靜坐，百無所思，自稱為大。此一輩人，不可與語，為邪見故。善知識！心量廣大，遍周法界，用即了了分明，應用便知一切。一切即一，一即一切。去來自由，心體無滯，即是般若。

《南宗頓教最上大乘摩訶般若波羅蜜經六祖惠能大師於韶州大梵寺施法壇經》

善知識！我此法門，從上以來，先立無念為宗，無相為體，無住為本。無相者，於相而離相。無念者，於念而無念。無住者，人之本性。於世間善惡好醜，乃至冤之與親，言語觸刺欺爭之時，並將為空，不思酬害，念念之中不思前境。若前念今念後念，念念相續不斷，名為繫縛。於諸法上念念不住，即無縛也。此是以無住為本。

《六祖大師法寶壇經》





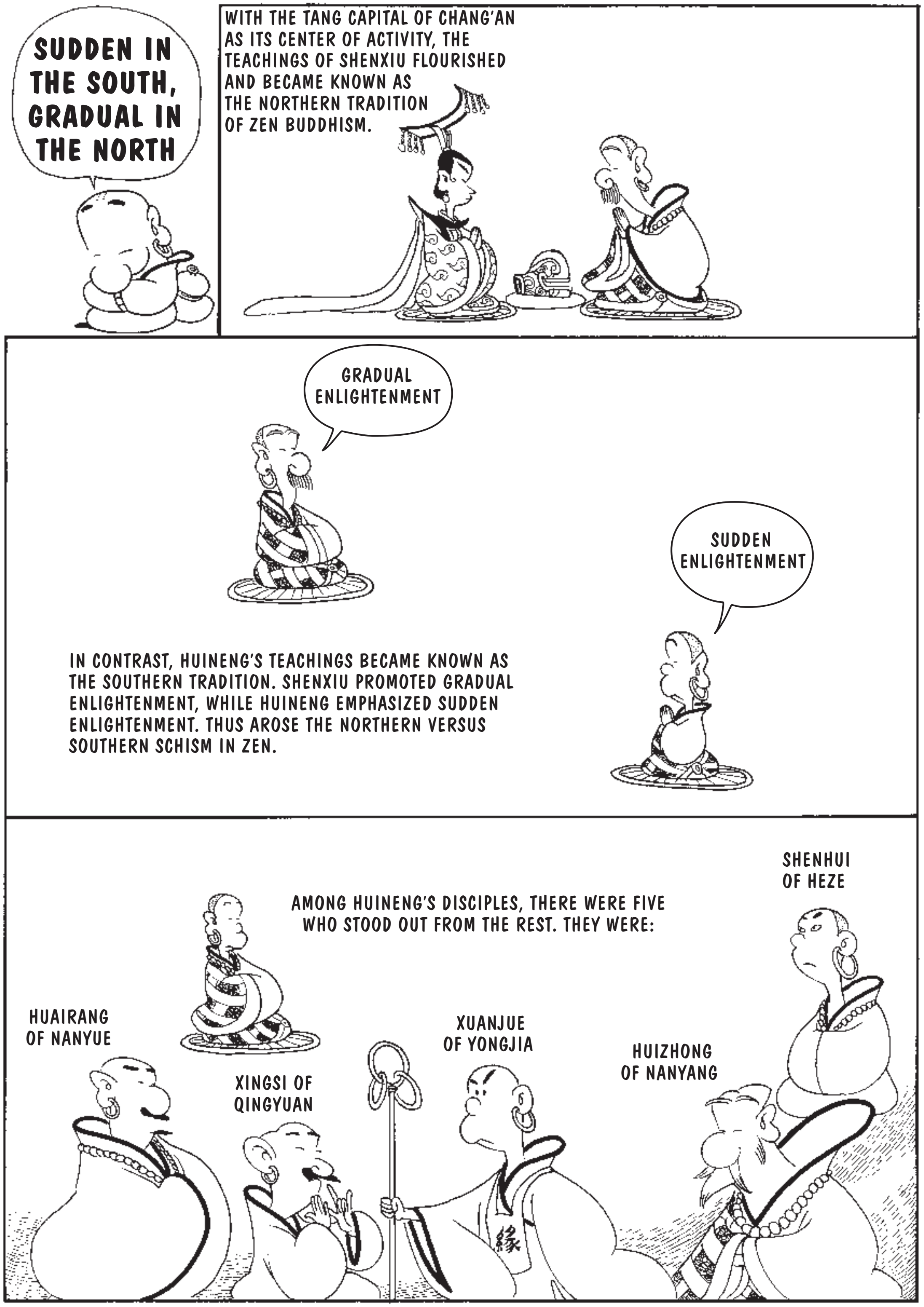
有姑為尼，名無盡藏，常誦《大涅槃經》。師暫聽，即知妙義，遂為解說。尼乃執卷問字，師曰：「字即不識，義即請問。」尼曰：「字尚不識，焉能會義？」師曰：「諸佛妙理，非關文字。」

佛告阿難：「汝等尚以緣心聽法，此法亦緣非得法性。如人以手指月示人，彼人因指當應看月，若復觀指以為月體，此人豈唯亡失月輪，亦亡其指。

《六祖大師法寶壇經》、《大佛頂如來密因修證了義諸菩薩萬行首楞嚴經》

世人盡傳南宗能、北宗秀，未知根本事由，且秀禪師於南都荊州江陵府當陽縣玉泉寺住持修行，惠能大師於韶州城東三十五里漕溪山住持修行。法即一宗，人有南北，因此便立南北。

《南宗頓教最上大乘摩訶般若波羅蜜經六祖惠能大師於韶州大梵寺施法壇經》

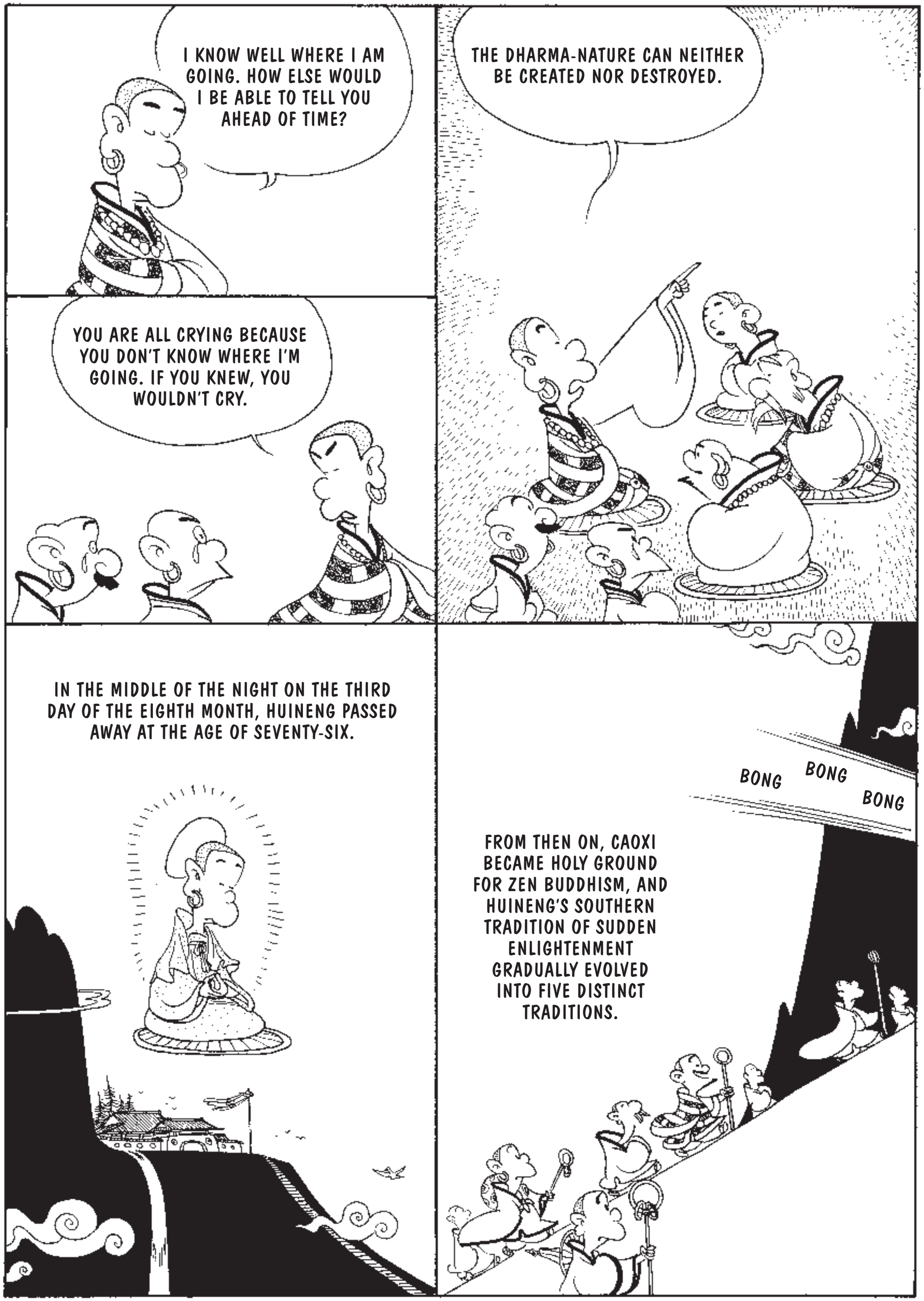




太極元年壬子……次年……集徒眾曰：「吾至八月，欲離世間……。」法海等聞，悉皆涕泣。惟有神會，神情不動，亦無涕泣。師云：「神會小師却得善不善等，毀譽不動，哀樂不生；餘者不得。

「數年山中竟修何道？汝今悲泣，為憂阿誰？若憂吾不知去處，吾自知去處。吾若不知去處，終不預報於汝。汝等悲泣，蓋為不知吾去處；若知吾去處，即不合悲泣。法性本無生滅去來。」……師端坐至三更……奄然遷化……。師春秋七十有六。

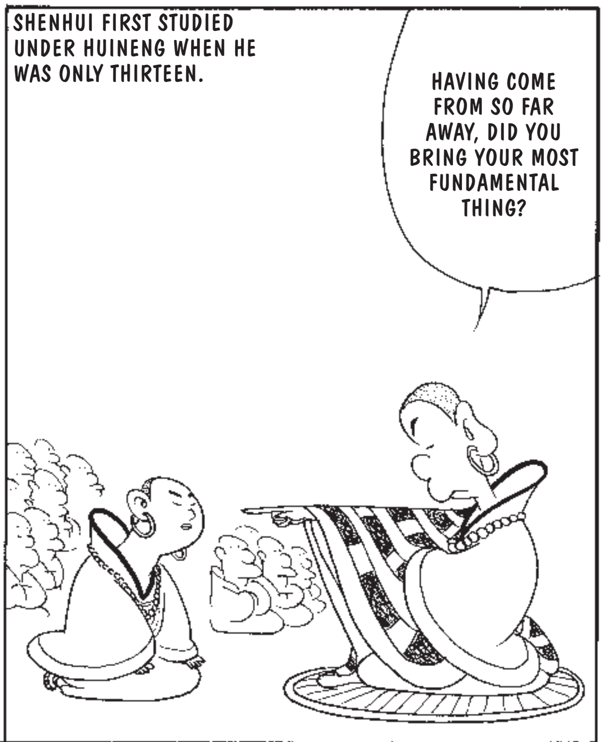
《六祖大師法寶壇經》

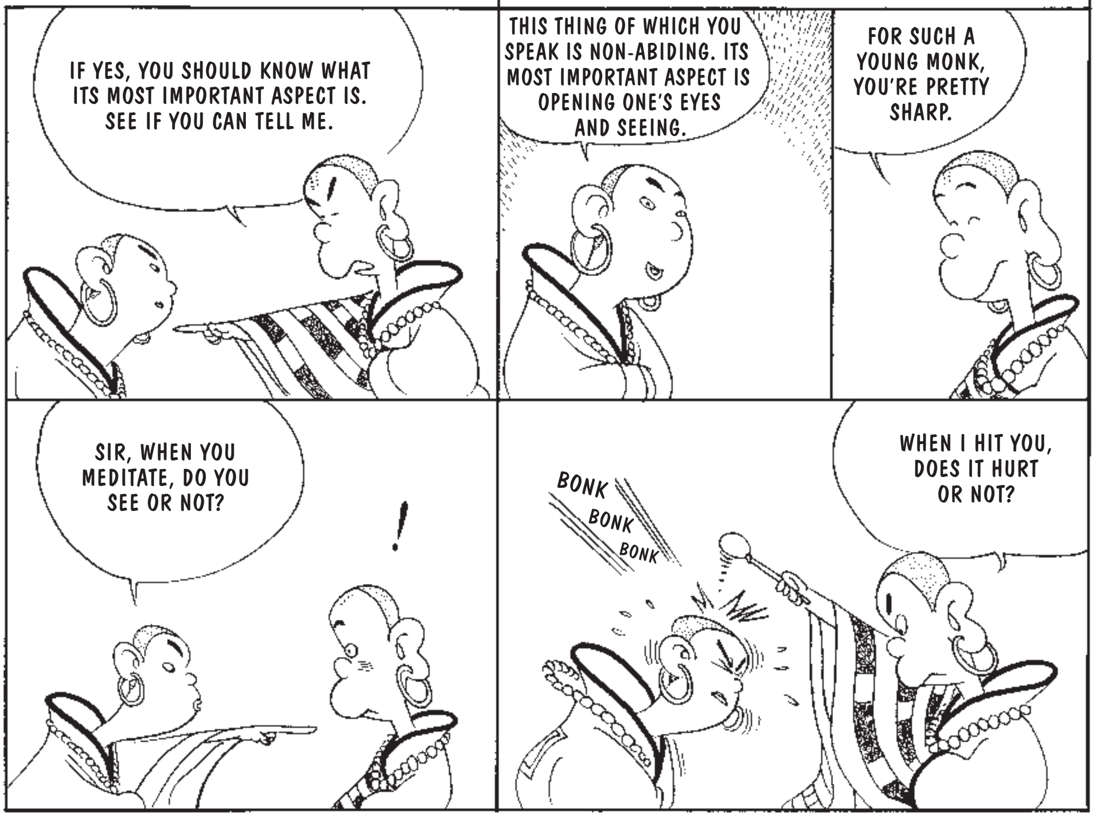


SHENHUI OF HEZE
(670–758)

FROM XIANGYANG IN HUBEI PROVINCE, SHENHUI'S LAY SURNAME WAS GAO. HE WAS INSTRUMENTAL IN PRESERVING HUINENG'S TEACHINGS AND POPULARIZING ZEN. HE ALSO SUCCEEDED IN PROMOTING THE SOUTHERN TRADITION OF SUDDEN ENLIGHTENMENT AT THE EXPENSE OF THE NORTHERN TRADITION OF GRADUAL ENLIGHTENMENT.





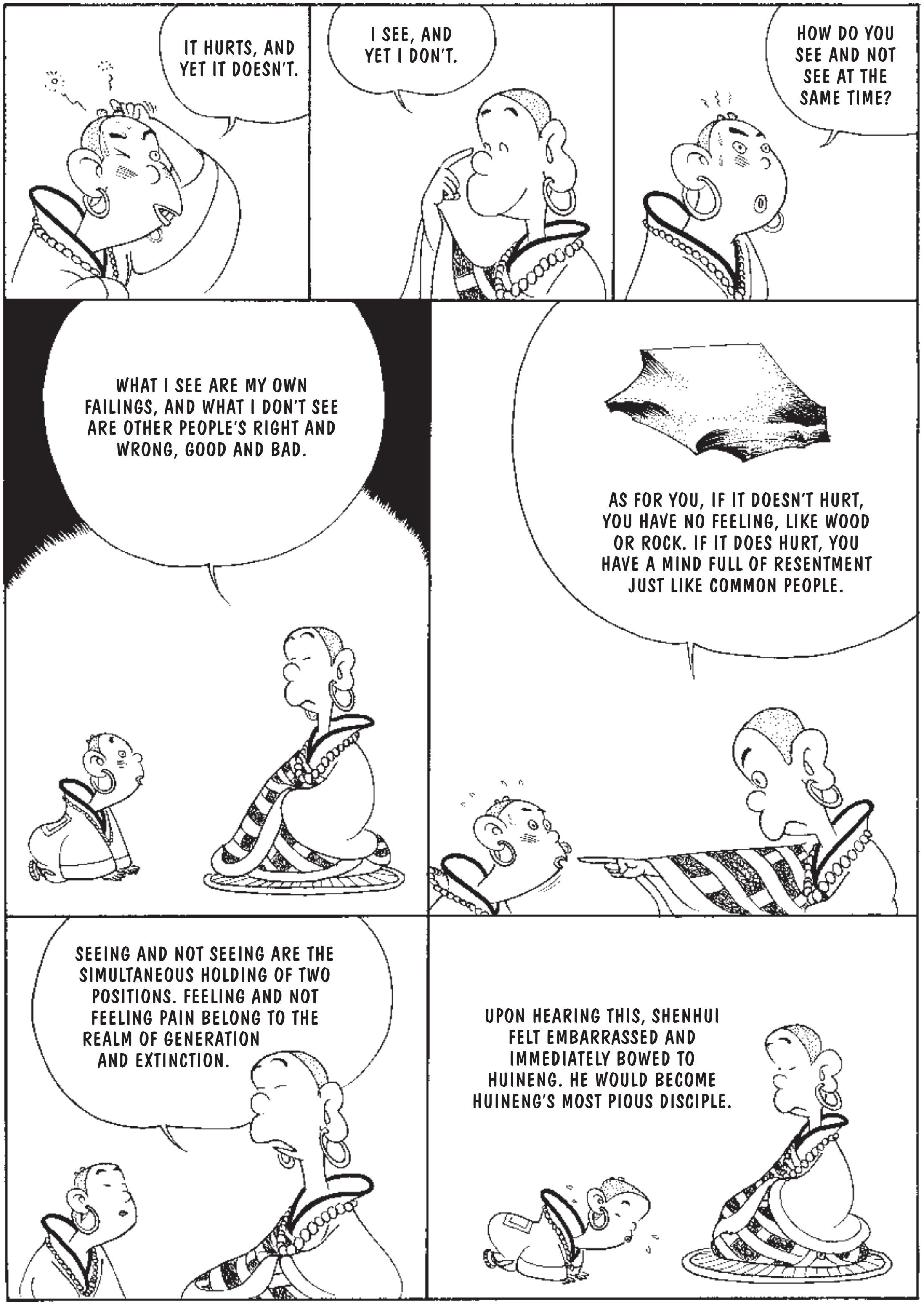


荷澤寺神會。釋神會。姓高。襄陽人也……。會之敷演顯發能祖之宗風。使秀之門寂寞矣。

有一童子，名神會，襄陽高氏子。年十三，自玉泉來參禮。師曰：「知識遠來艱辛，還將得本來否？若有本則合識主。試說看。」會曰：「以無住為本，見即是主。」師曰：「這沙彌爭合取次語？」會乃問曰：「和尚坐禪，還見不見？」師以柱杖打三下，云：「吾打汝痛不痛？」

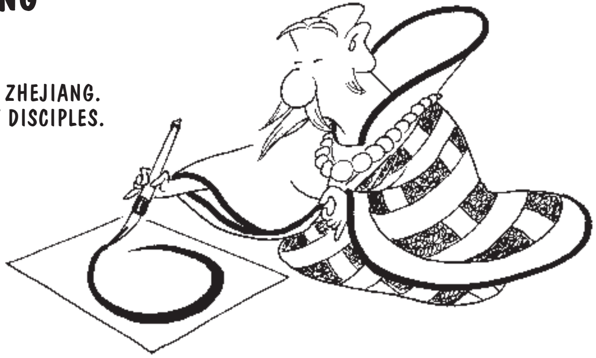
對曰：「亦痛亦不痛。」師曰：「吾亦見亦不見。」神會問：「如何是亦見亦不見？」師云：「吾之所見，常見自心過愆，不見他人是非好惡，是以亦見亦不見。汝言：『亦痛亦不痛。』如何？汝若不痛，同其木石；若痛，則同凡夫，即起恚恨。汝向前見、不見是二邊，痛、不痛是生滅……。」神會禮拜悔謝。便為門人，不離漕溪山中，常在左右。

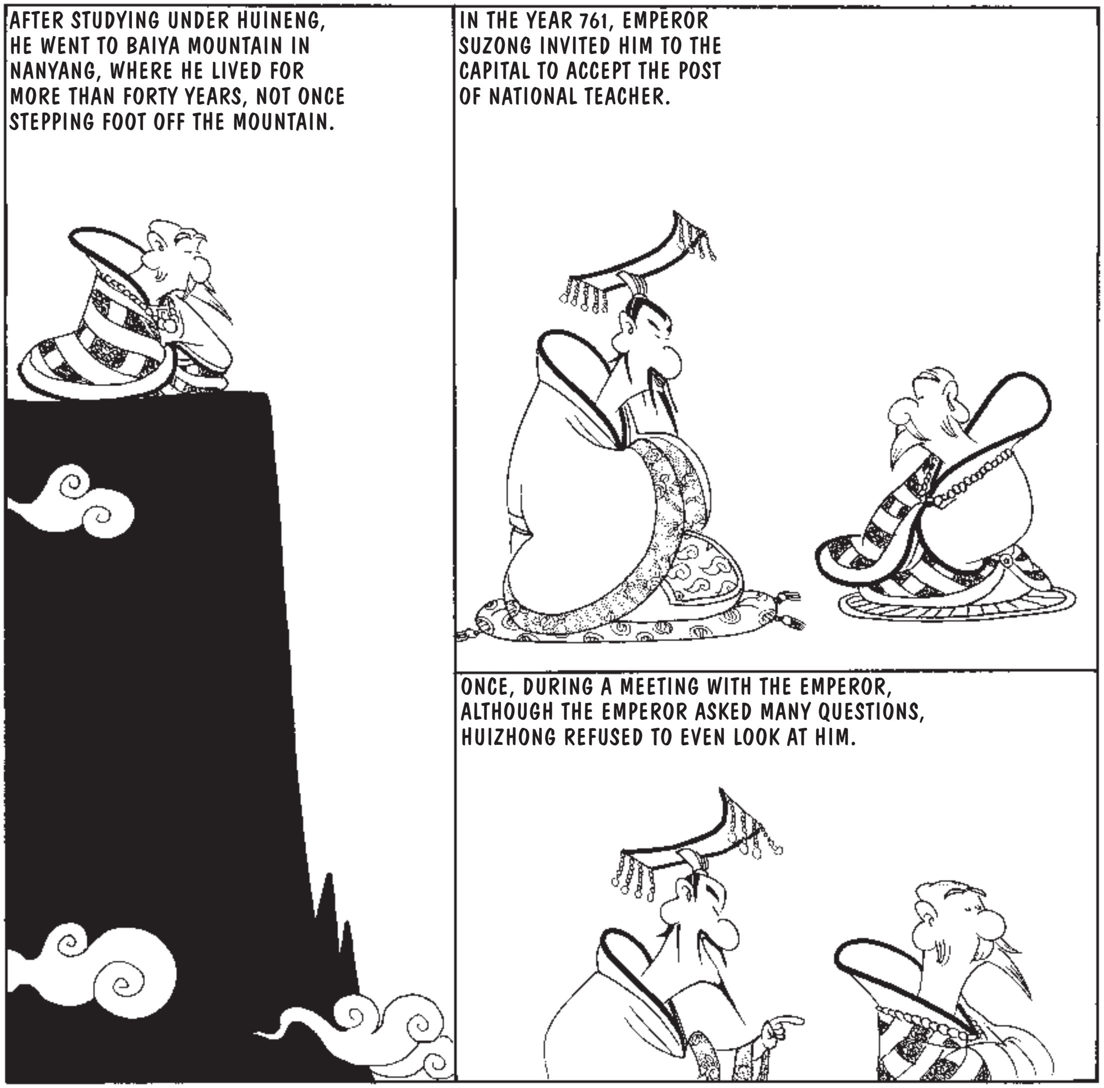
《宋高僧傳》、《六祖大師法寶壇經》



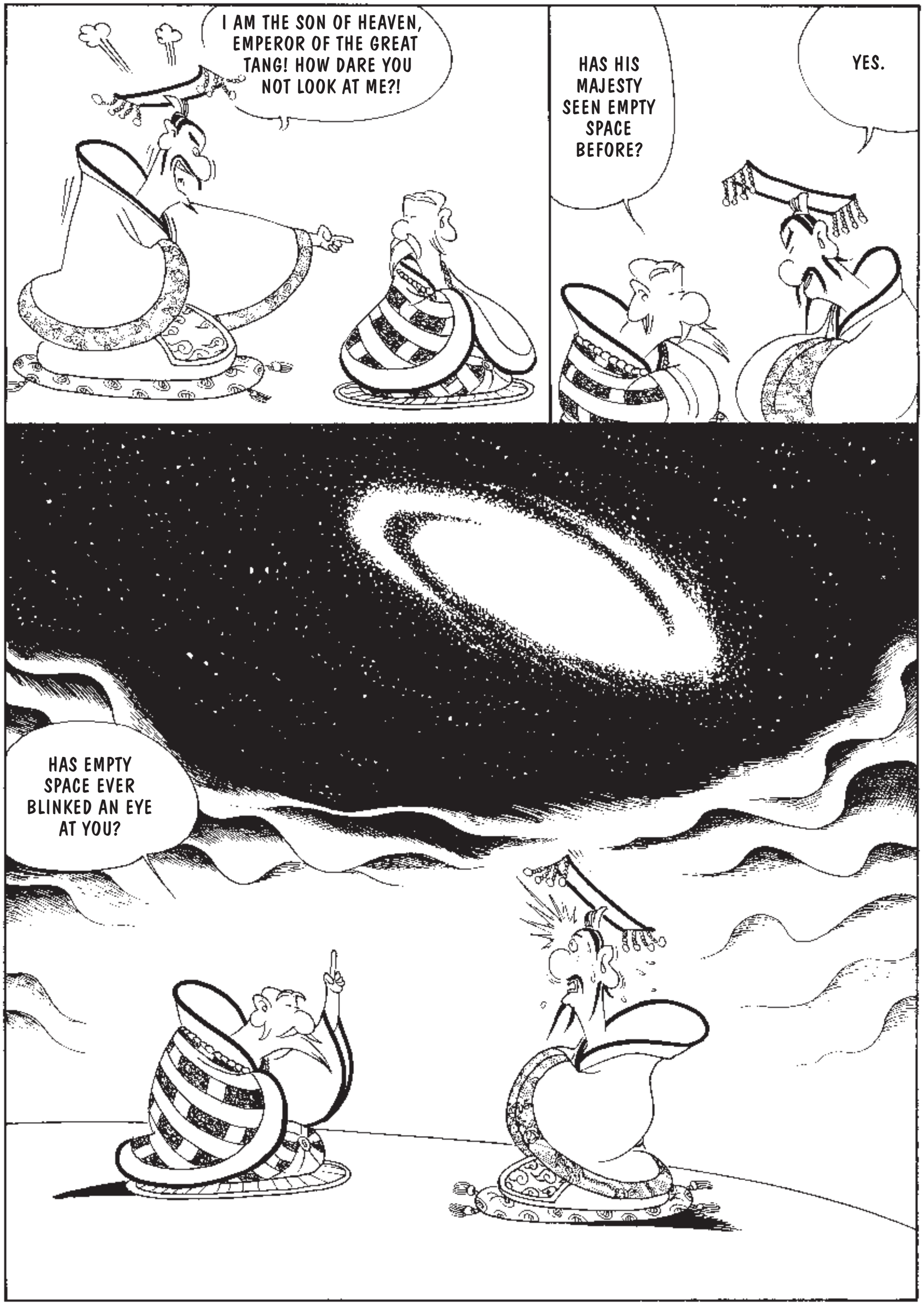
HUIZHONG OF NANYANG
(677–775)

LAY SURNAME RAN, HUIZHONG WAS FROM ZHEJIANG.
HE WAS ONE OF HUINENG'S FIVE GREATEST DISCIPLES.



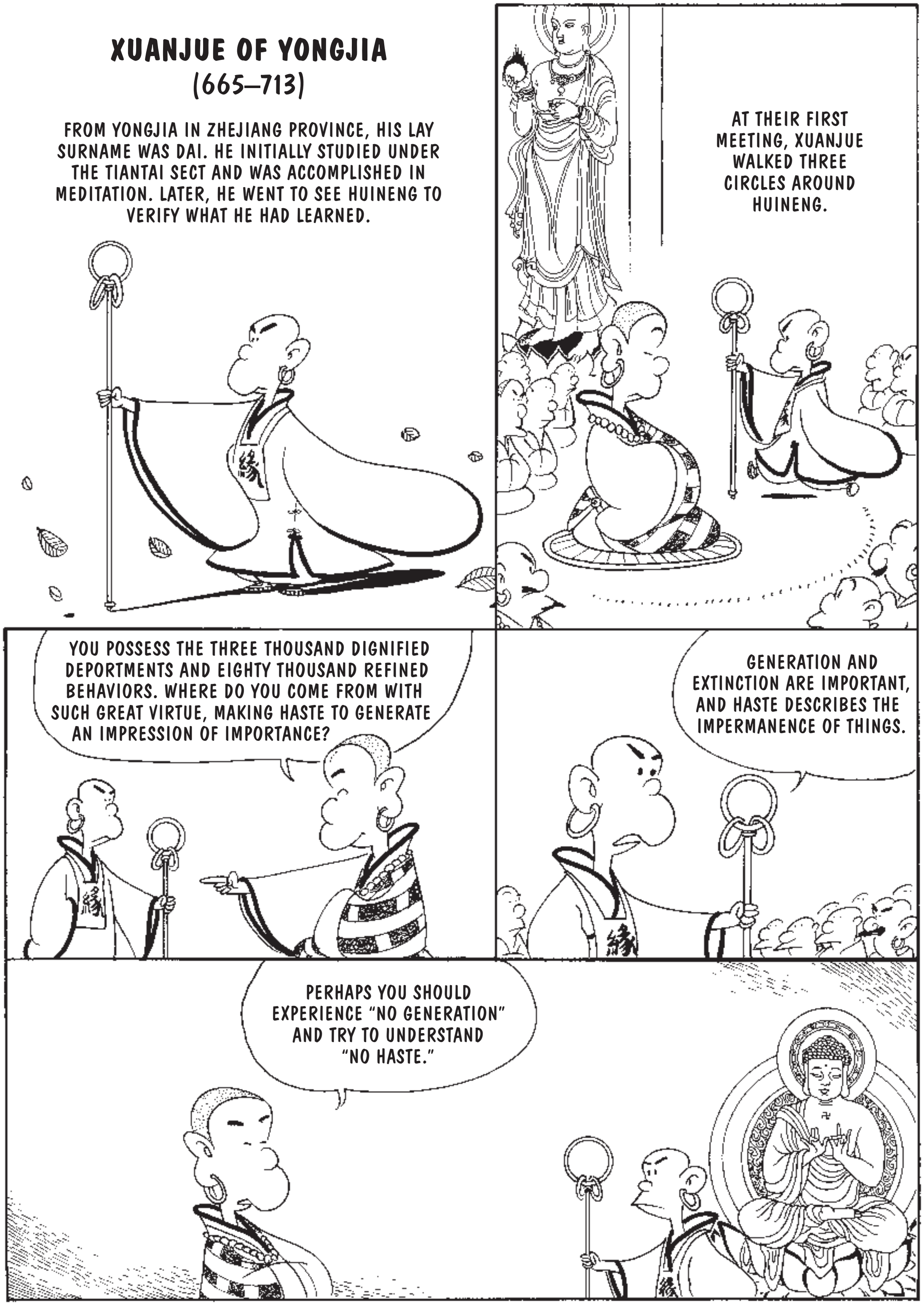


西京光宅寺慧忠國師者越州諸暨人也。姓冉氏。自受心印居南陽白崖山黨子谷。四十餘祀不下山門。道行聞于帝里。
唐肅宗上元二年勅中使孫朝進。賫詔徵赴京。待以師禮……。又問師。師都不視之。



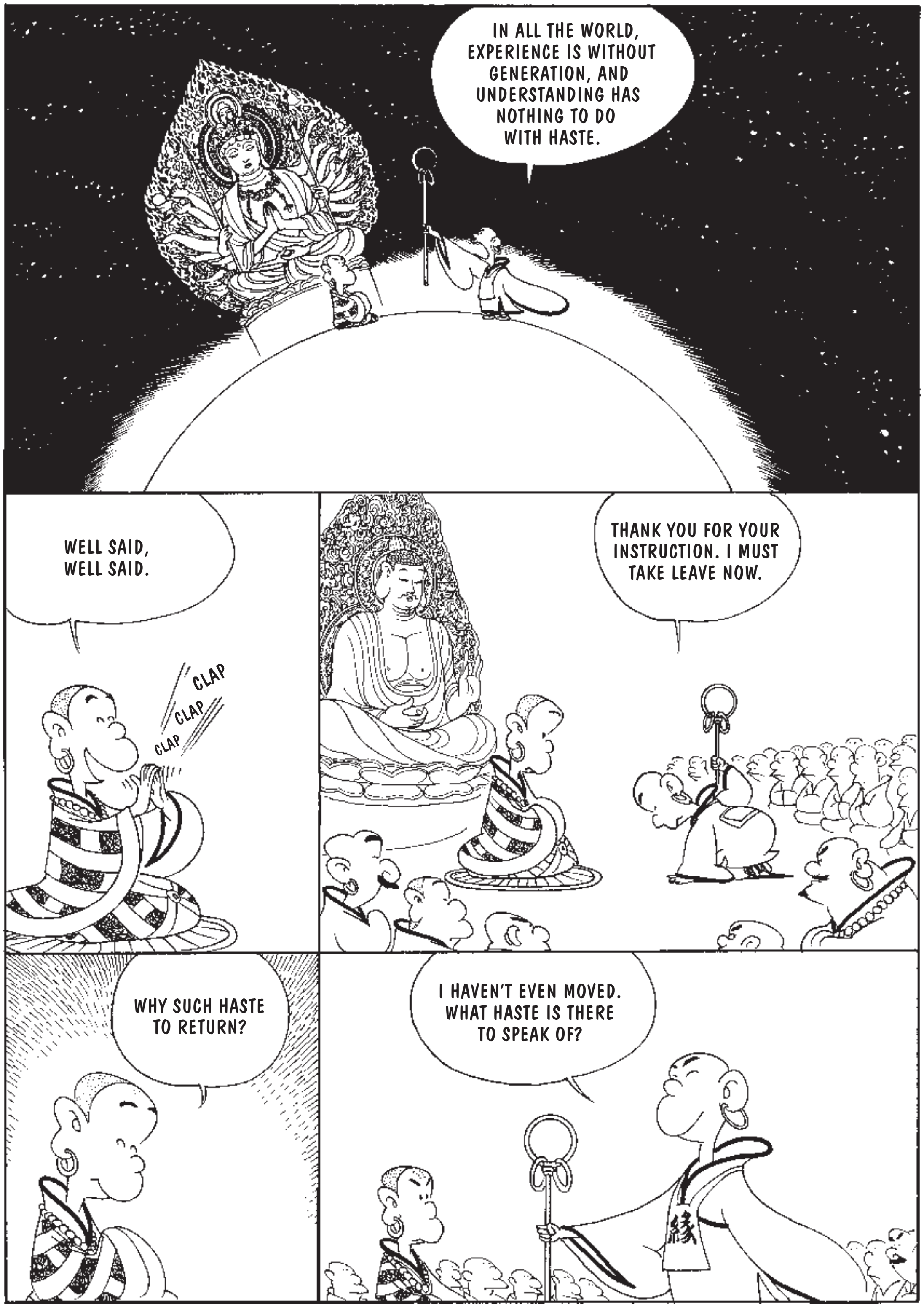
曰朕是大唐天子。師何以殊不顧視。師曰。還見虛空麼。曰見。師曰。他還眨目視陛下否。

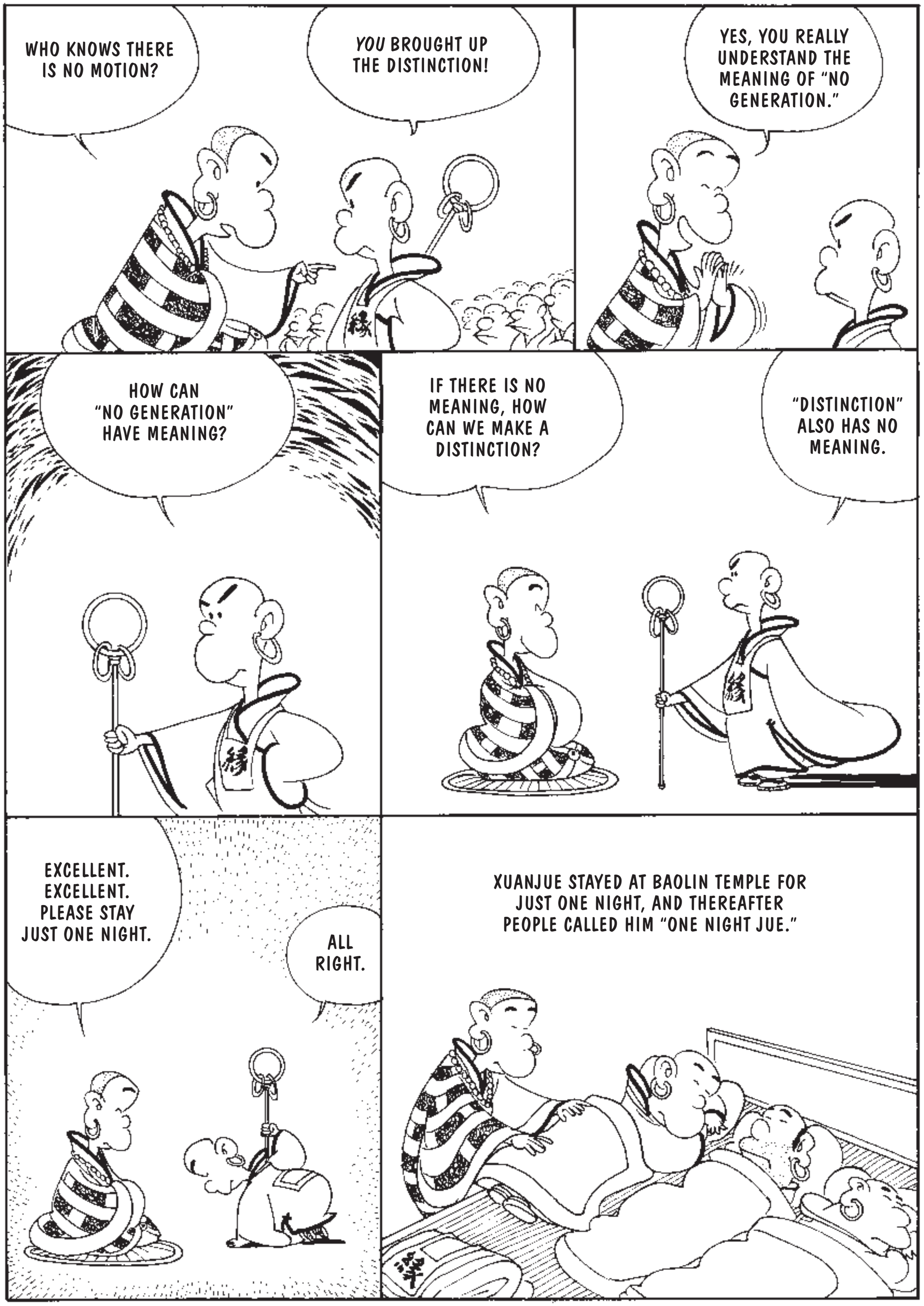
《景德傳燈錄》



永嘉玄覺禪師，溫州戴氏子。少習經論，精天台止觀法門。……後於《維摩經》悟佛心宗，未有證明者。……曹溪有六祖大師，四方雲集，並是受法者。……覺遂……來參，繞師三匝，振錫而立。師曰：「夫沙門者，具三千威儀、八萬細行。大德自何方而來，生大我慢？」覺曰：「生死事大，無常迅速。」師曰：「何不體取無生，了無速乎？」

曰：「體即無生，了本無速。」師曰：「如是，如是！」玄覺方具威儀禮拜，須臾告辭。師曰：「返太速乎？」曰：
「本自非動，豈有速耶？」





師曰：「誰知非動？」曰：「仁者自生分別。」師曰：「汝甚得無生之意。」曰：「無生豈有意耶？」師曰：「無意，誰當分別？」曰：「分別亦非意。」師曰：「善哉！少留一宿。」時謂一宿覺。

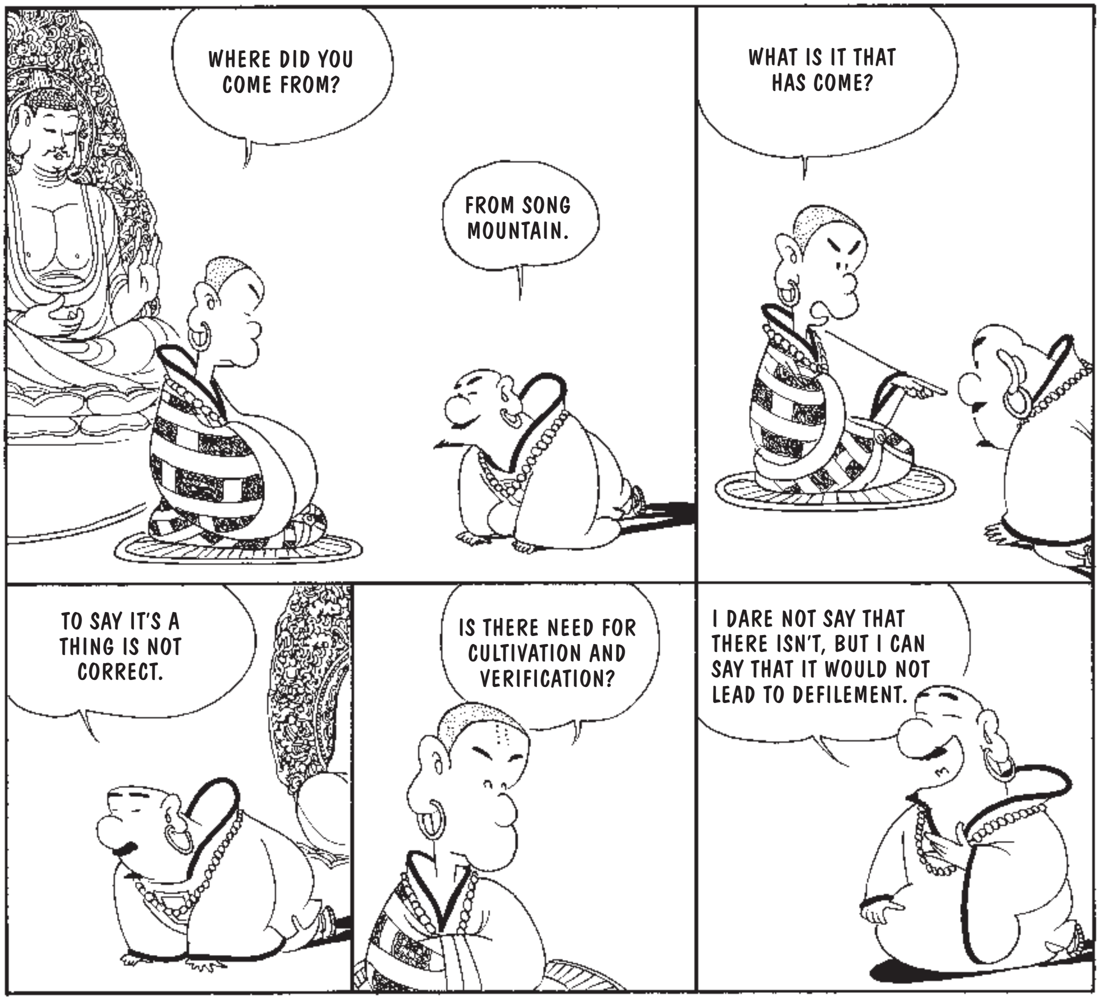
《六祖大師法寶壇經》

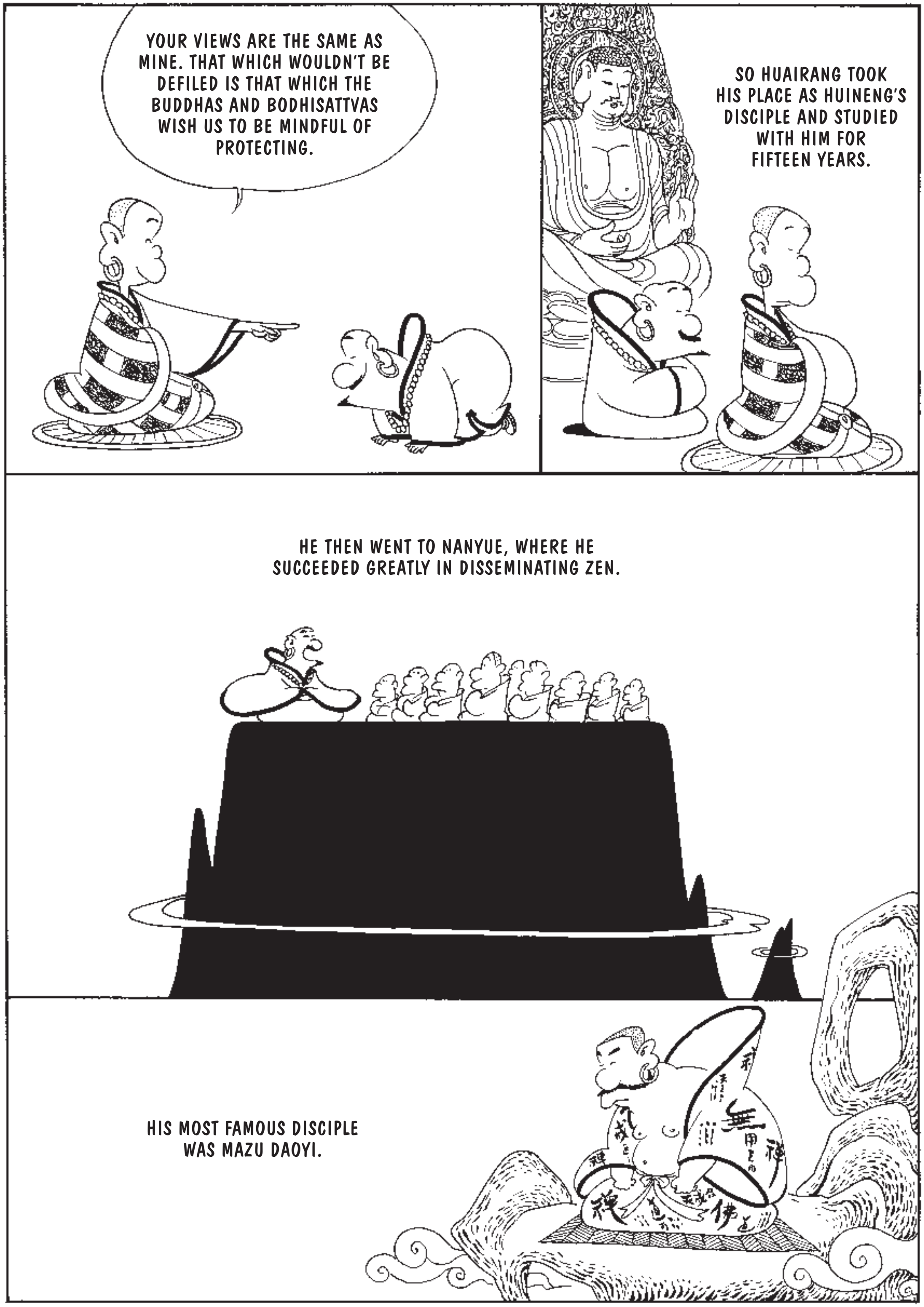
懷讓禪師，金州杜氏子也。年十五往荊州玉泉寺。依弘景律師出家。初謁嵩山安國師，安發之曹溪參扣。讓至禮拜，師曰：「甚處來？」曰：「嵩山。」師曰：「什麼物？恁麼來？」曰：「說似一物即不中。」師曰：「還可修證否？」曰：「修證即不無，污染即不得。」

HUAIRANG OF NANYUE
(677–744)

FROM JIN PREFECTURE IN SHAANXI PROVINCE, HIS LAY SURNAME WAS DU. HE LEFT HIS FAMILY FOR THE ORDER AT FIFTEEN AND BEGAN BY STUDYING THE VINAYA SUTRAS. UNSATISFIED, HOWEVER, HE WENT TO SONG MOUNTAIN TO STUDY UNDER HUAIAN, WHO SUGGESTED HE GO TO CAOXI TO STUDY UNDER HUINENG.





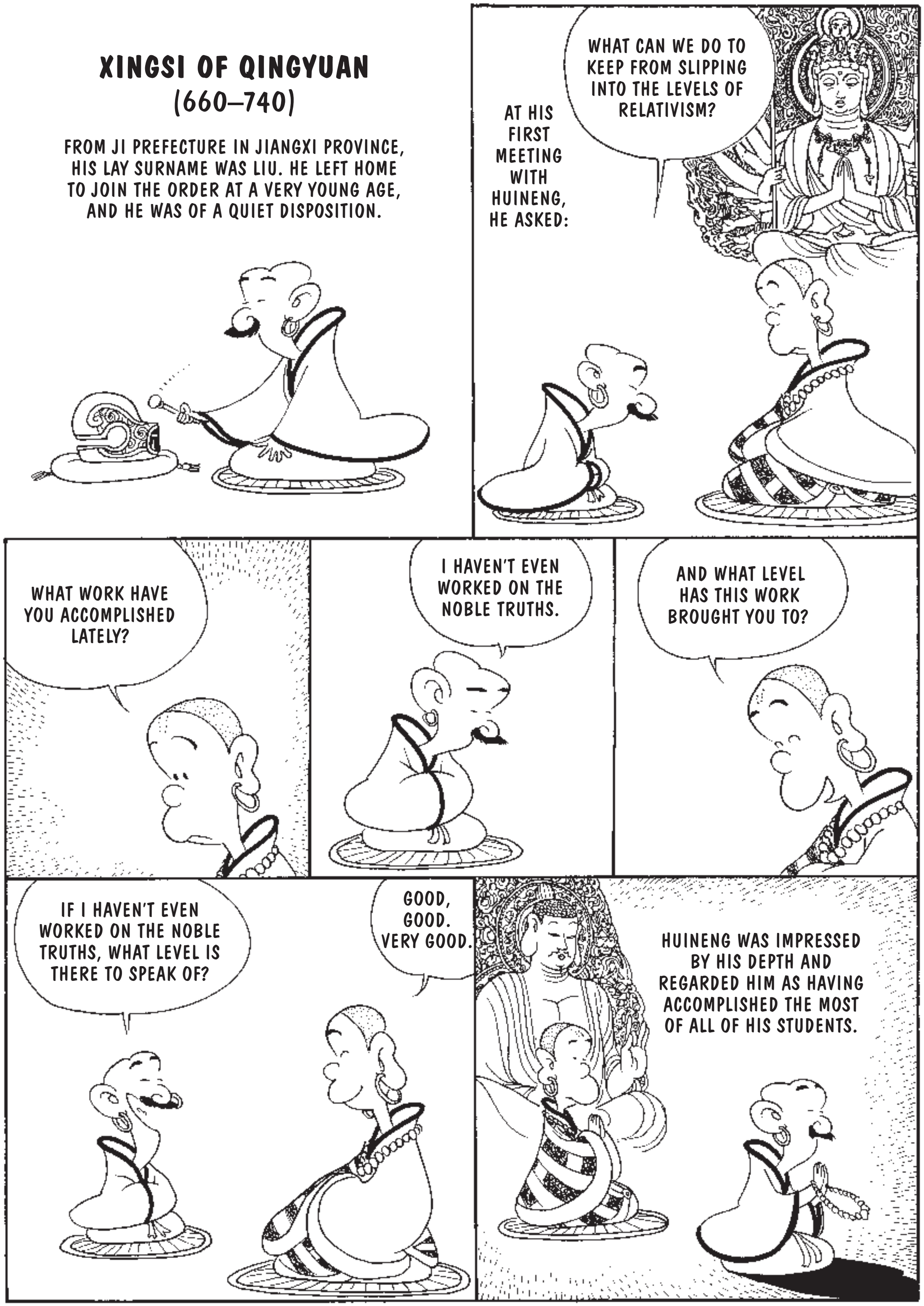


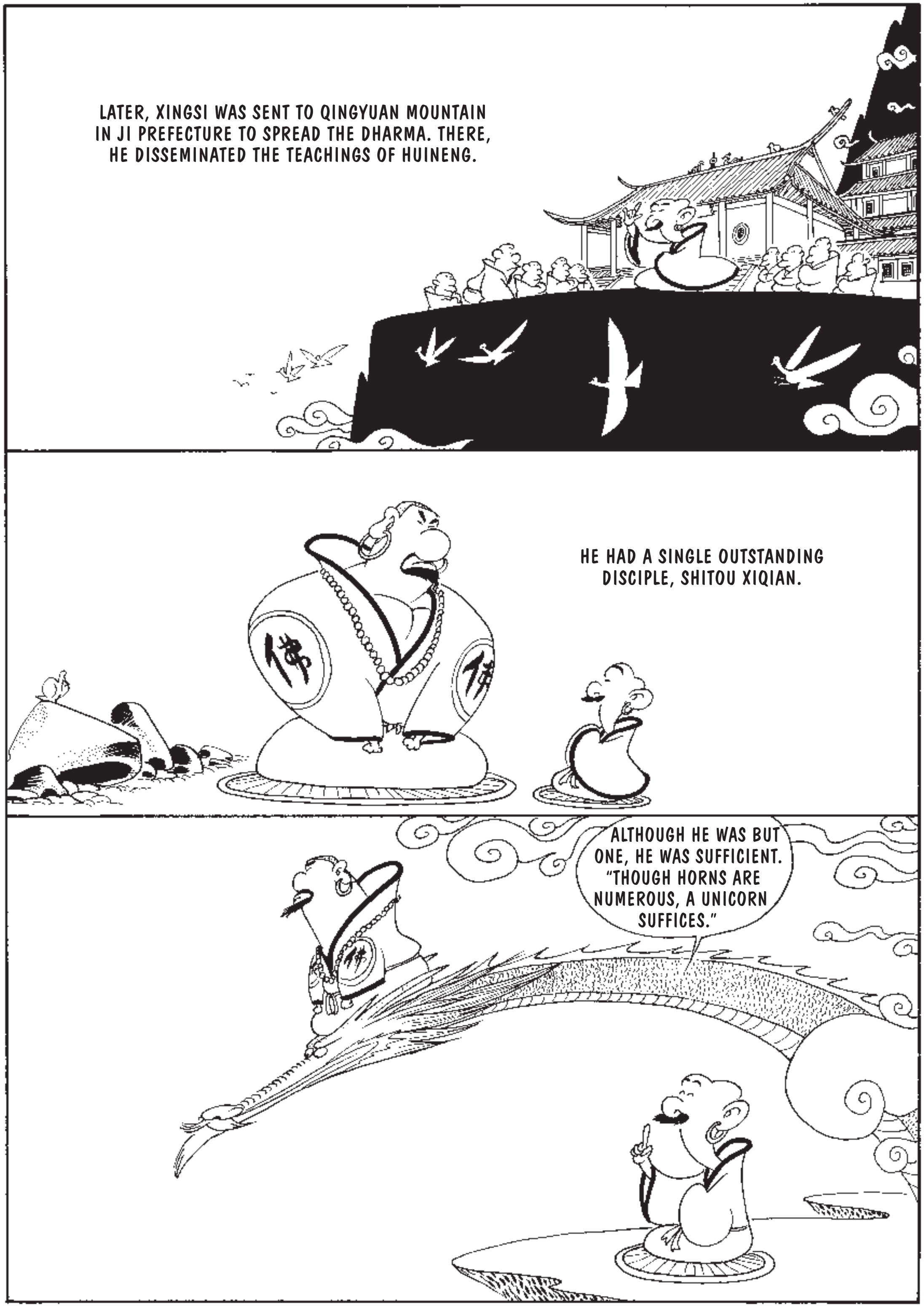
師曰：「只此不污染，諸佛之所護念。汝既如是，吾亦如是。」讓豁然契會，遂執侍左右一十五載，日臻玄奧。

後往南嶽，大闡禪宗。

《六祖大師法寶壇經》、《景德傳燈錄》

吉州青原山行思禪師本州安城人也。姓劉氏幼歲出家。每群居論道師唯默然。後聞曹谿法席乃往參禮。問曰。當何所務即不落階級。祖曰。汝曾作什麼。師曰。聖諦亦不為。祖曰。落何階級。曰聖諦尚不為。何階級之有。祖深器之。會下學徒雖眾師居首焉。





師既得法。住吉州青原山靜居寺……。有沙彌希遷……師曰。眾角雖多一麟足矣。

《景德傳燈錄》

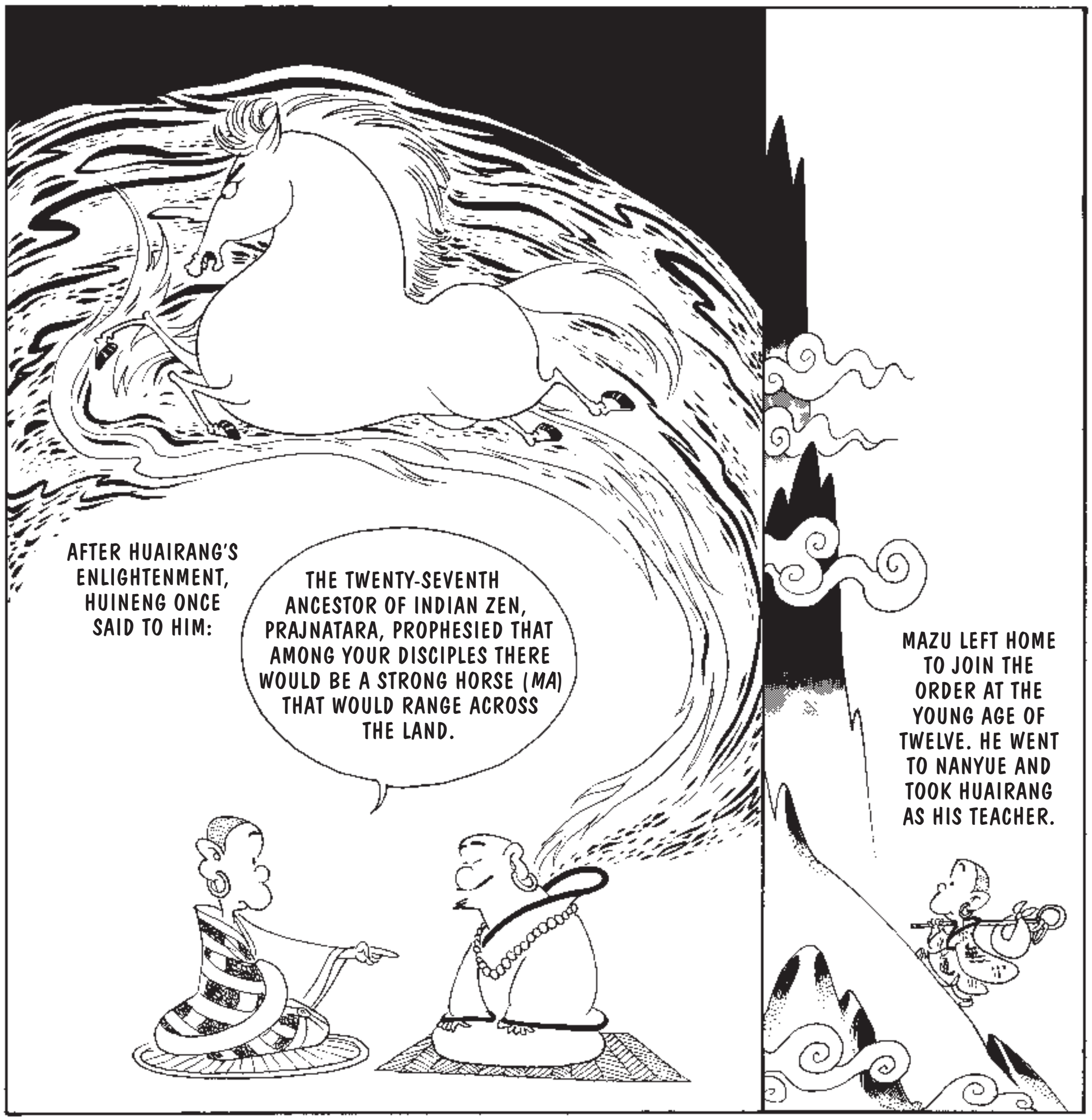
江西馬祖嗣讓禪師。師諱道一，漢州十方縣人也。祖曰：「……西天二十七祖般若多羅記汝：佛法從汝邊去，向後馬駒踏殺天下人。」唐開元中習禪定於衡嶽傳法院。遇讓和尚。

MAZU DAOYI, ANCESTOR MA

(707–786)

FROM CHENGDU IN SICHUAN PROVINCE, HIS LAY SURNAME WAS MA. OF ALL THE BUDDHIST MONKS THROUGHOUT HISTORY, HE MAY BE THE ONLY ONE TO HAVE GONE BY HIS LAY SURNAME.



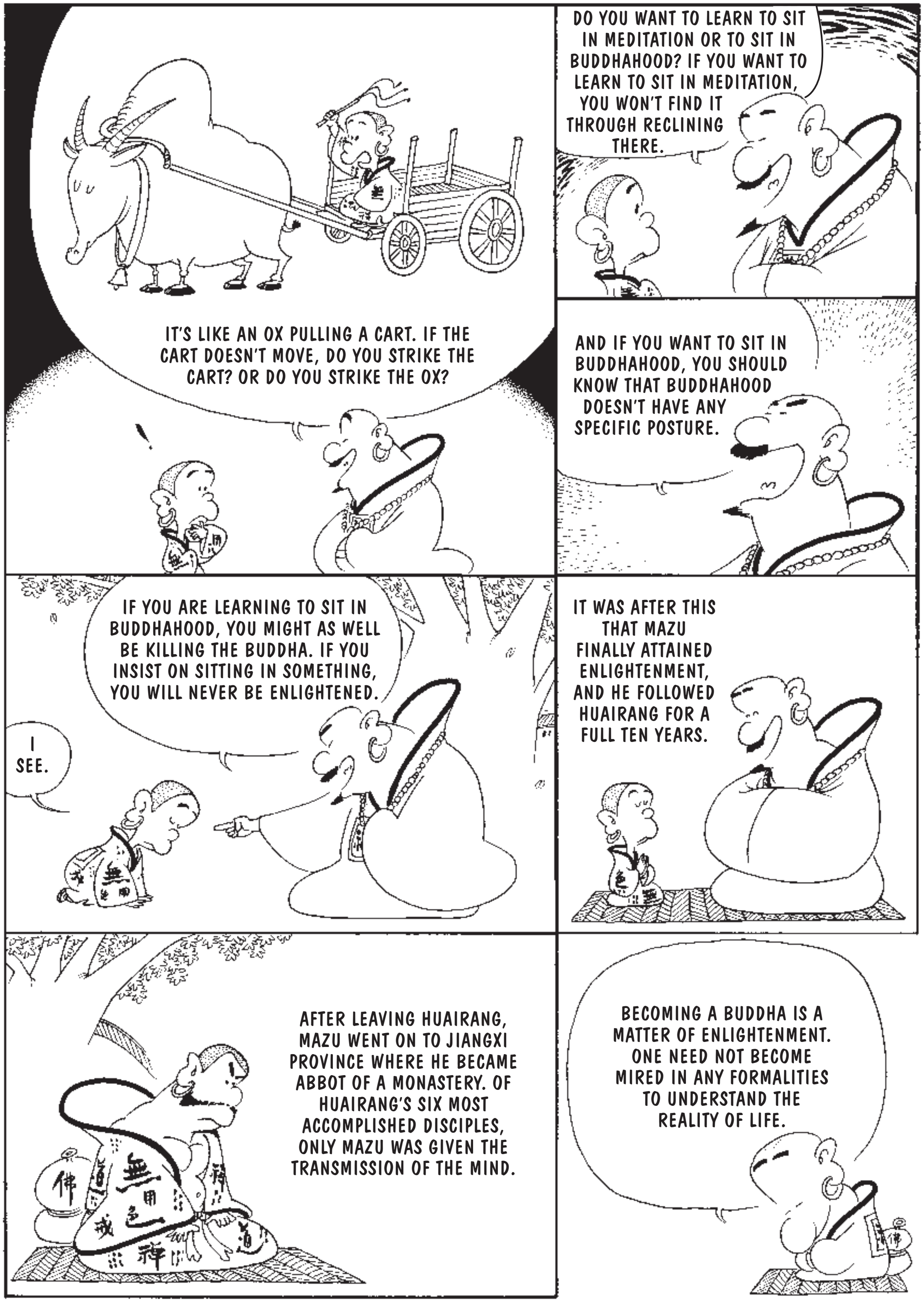


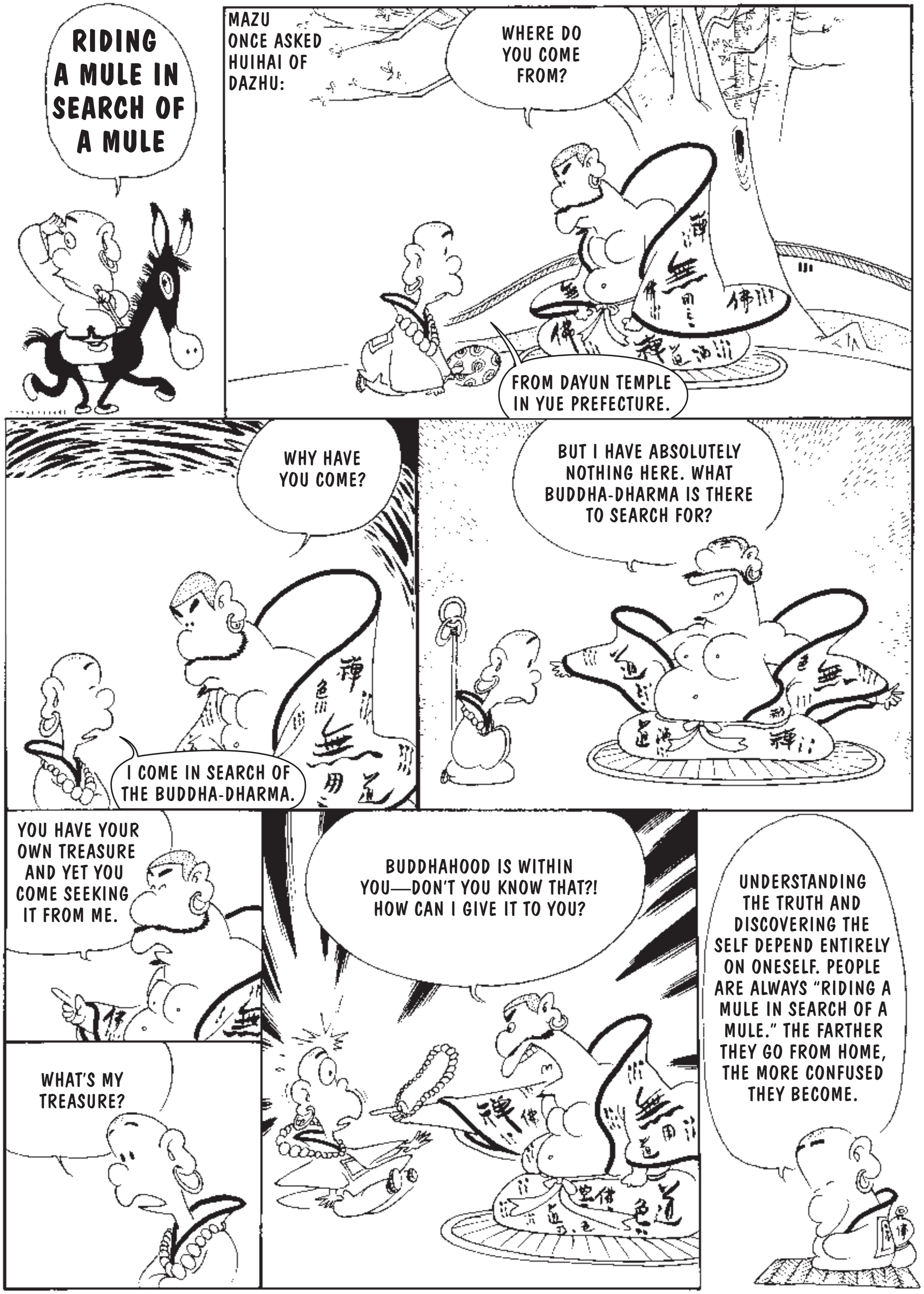


馬和尚在一處坐，讓和尚將塼去面前石上磨。馬師問：「作什摩？」師曰：「磨塼作鏡。」馬師曰：「磨塼豈得成鏡？」師曰：「磨塼尚不成鏡，坐禪豈得成佛也？」馬師曰：「如何即是？」

師曰：「如人駕車，車若不行，打車即是，打牛即是？」師又曰：「汝為學坐禪，為學坐佛？若學坐禪，禪非坐臥。若學坐佛，佛非定相。於法無住，不可取捨，何為之乎？汝若坐佛，卻是殺佛。若執坐相，非解脫理也。」

《祖堂集》

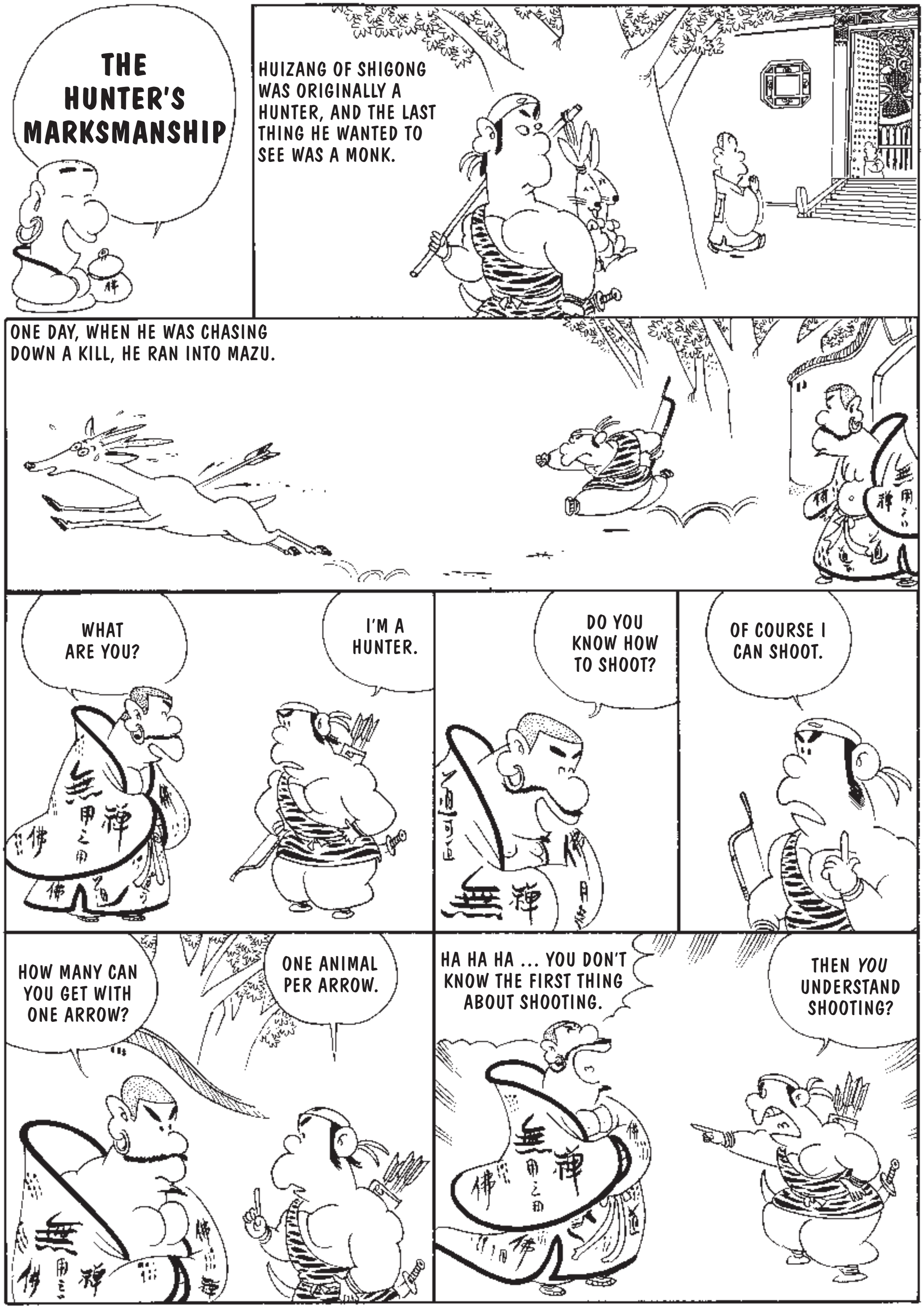


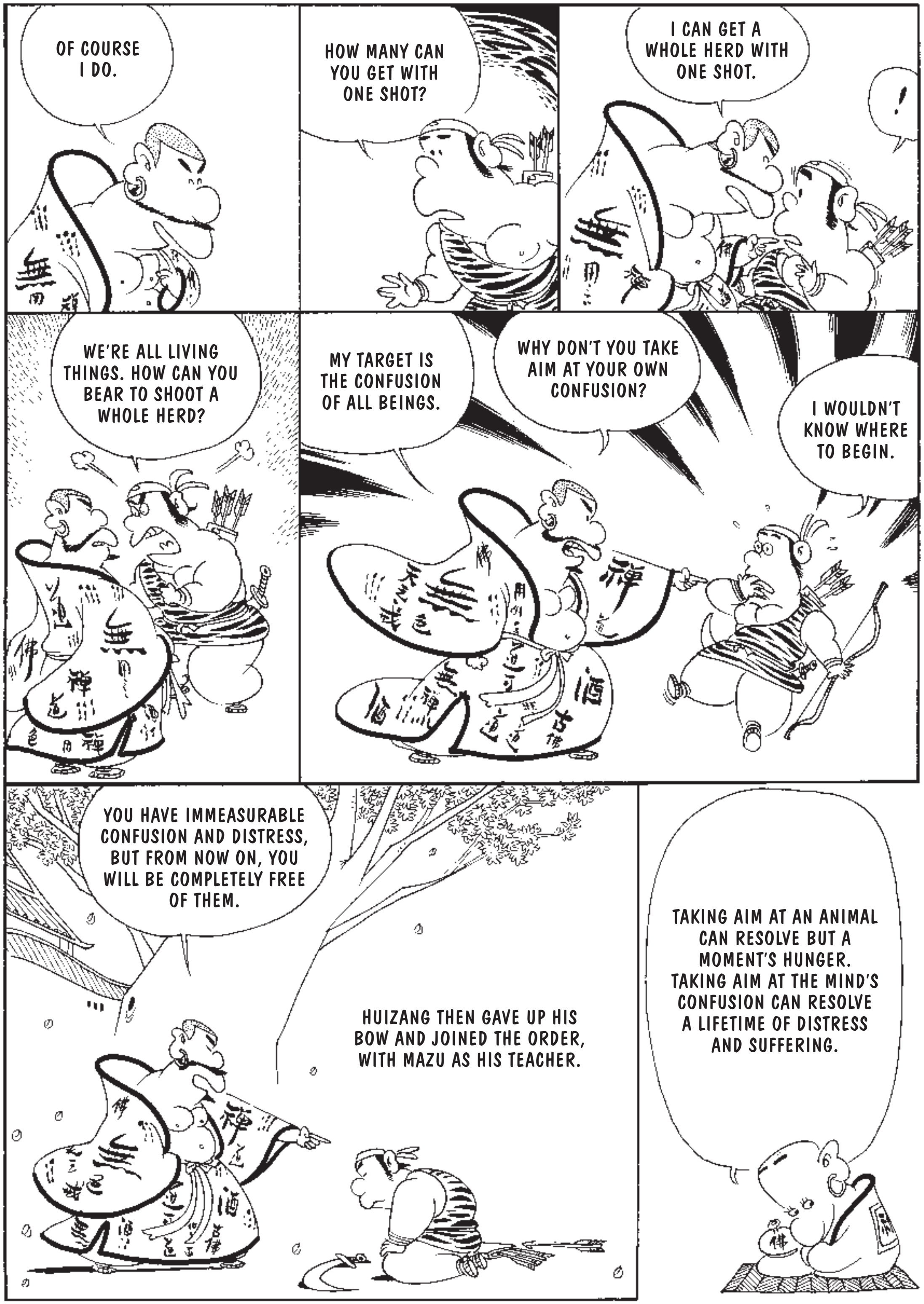


越州大珠慧海禪師……。初至江西參馬祖。祖問曰。從何處來。曰越州大雲寺來。祖曰。來此擬須何事。曰來求佛法。祖曰。自家寶藏不顧拋家散走作什麼我遮裏一物也無。求什麼佛法。師遂禮拜問曰。阿那箇是慧海自家寶藏。祖曰。即今問我者。是汝寶藏。一切具足更無欠少。使用自在。何假向外求覓。師於言下自識本心不由知覺。踴躍禮謝。

《景德傳燈錄》

撫州石鞏慧藏禪師。本以弋獵為務。惡見沙門。因逐群鹿從馬祖庵前過。祖乃逆之……。祖曰。汝是何人。曰獵者。
祖曰。汝解射否。曰解射。祖曰。汝一箭射幾箇。曰一箭射一箇。祖曰。汝不解射。曰和尚解射否。

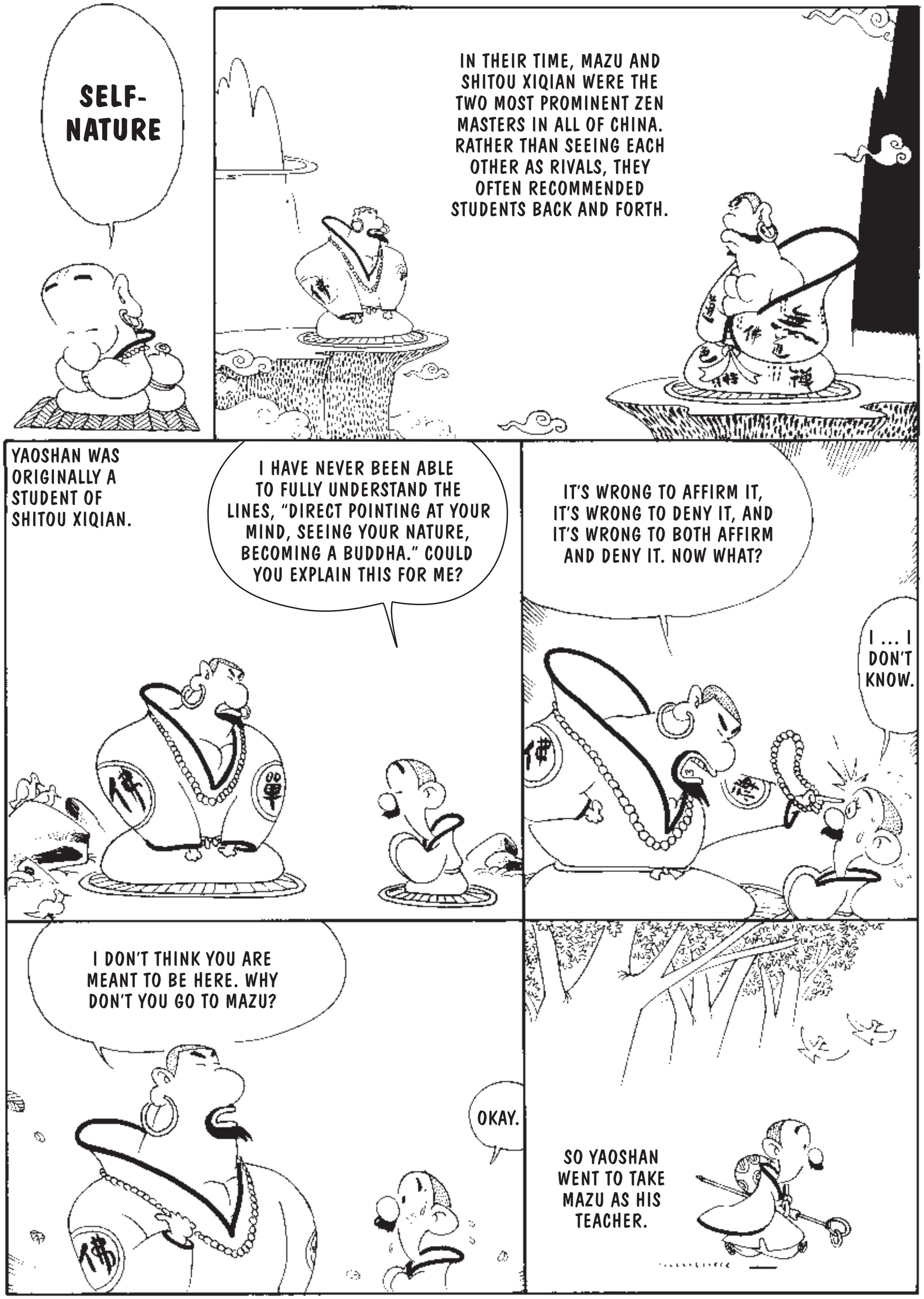


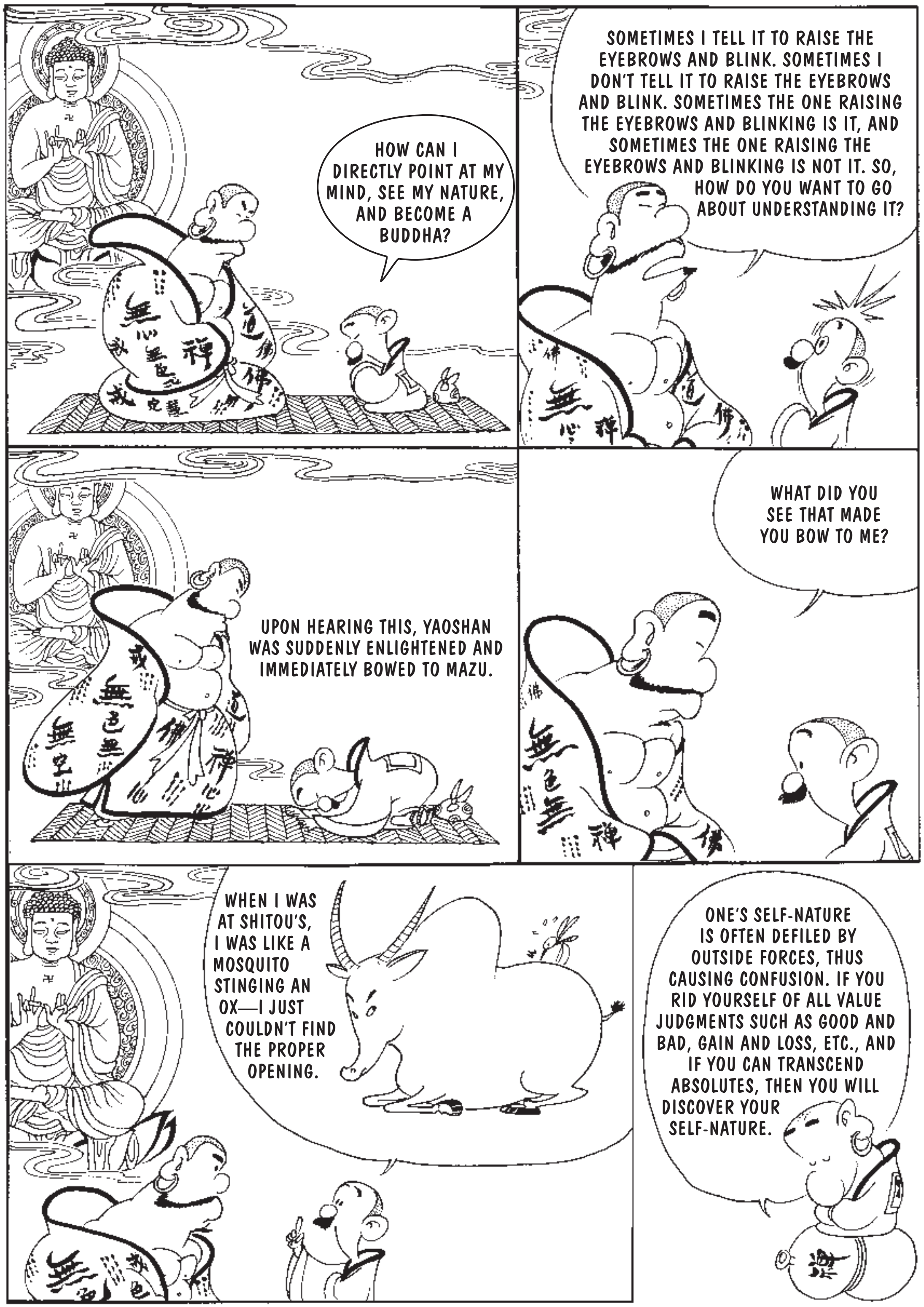


祖曰。解射。曰和尚一箭射幾箇。祖曰。一箭射一群。曰彼此是命。何用射他一群。祖曰。汝既知如是。何不自射。曰若教某甲自射。即無下手處。祖曰。遮漢曠劫無明。煩惱今日頓息。藏當時毀棄弓箭。自以刀截髮投祖出家。

《景德傳燈錄》

澧州藥山惟儼禪師。首造石頭之室。便問……。嘗聞南方直指人心。見性成佛。實未明了。伏望和尚慈悲指示。頭曰。恁麼也不得。不恁麼也不得。恁麼不恁麼總不得。子作麼生。師罔措。頭曰。子因緣不在此。且往馬大師處去。師稟命恭禮馬祖。





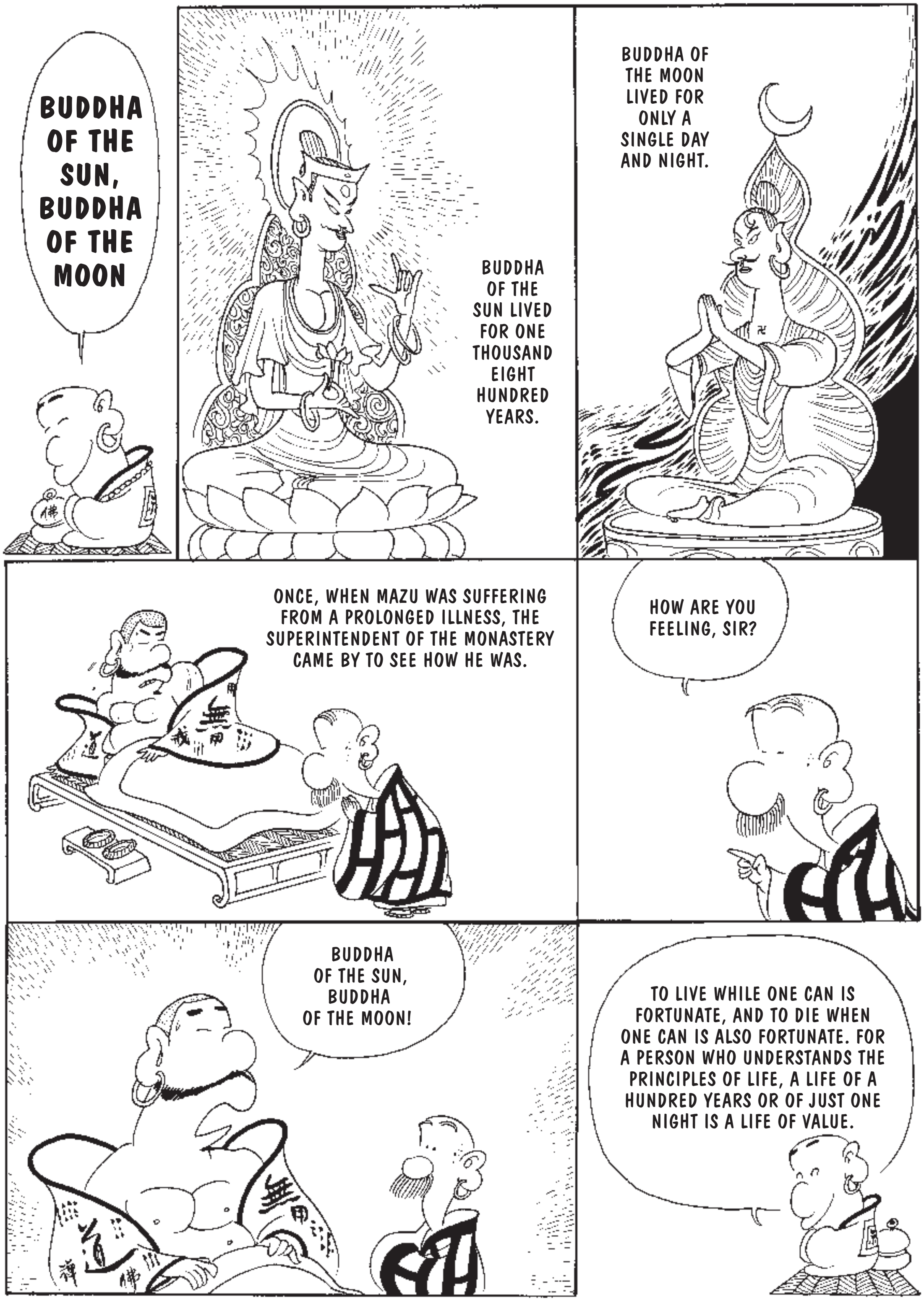
仍伸前問。祖曰。我有時教伊揚眉瞬目。有時不教伊揚眉瞬目。有時揚眉瞬目者是。有時揚眉瞬目者不是。子作麼生。師於言下契悟。便禮拜。祖曰。你見甚麼道理便禮拜。師曰。某甲在石頭處。如蚊子上鐵牛。祖曰。汝既如是。善自護持。侍奉三年。

《五燈會元》

洪州百丈山懷海禪師……師侍馬祖行次。見一羣野鴨飛過。祖曰。是甚麼。師曰。野鴨子。祖曰。甚處去也。師曰。飛過去也。祖遂把師鼻扭。負痛失聲。祖曰。又道飛過去也。師於言下有省。

《五燈會元》

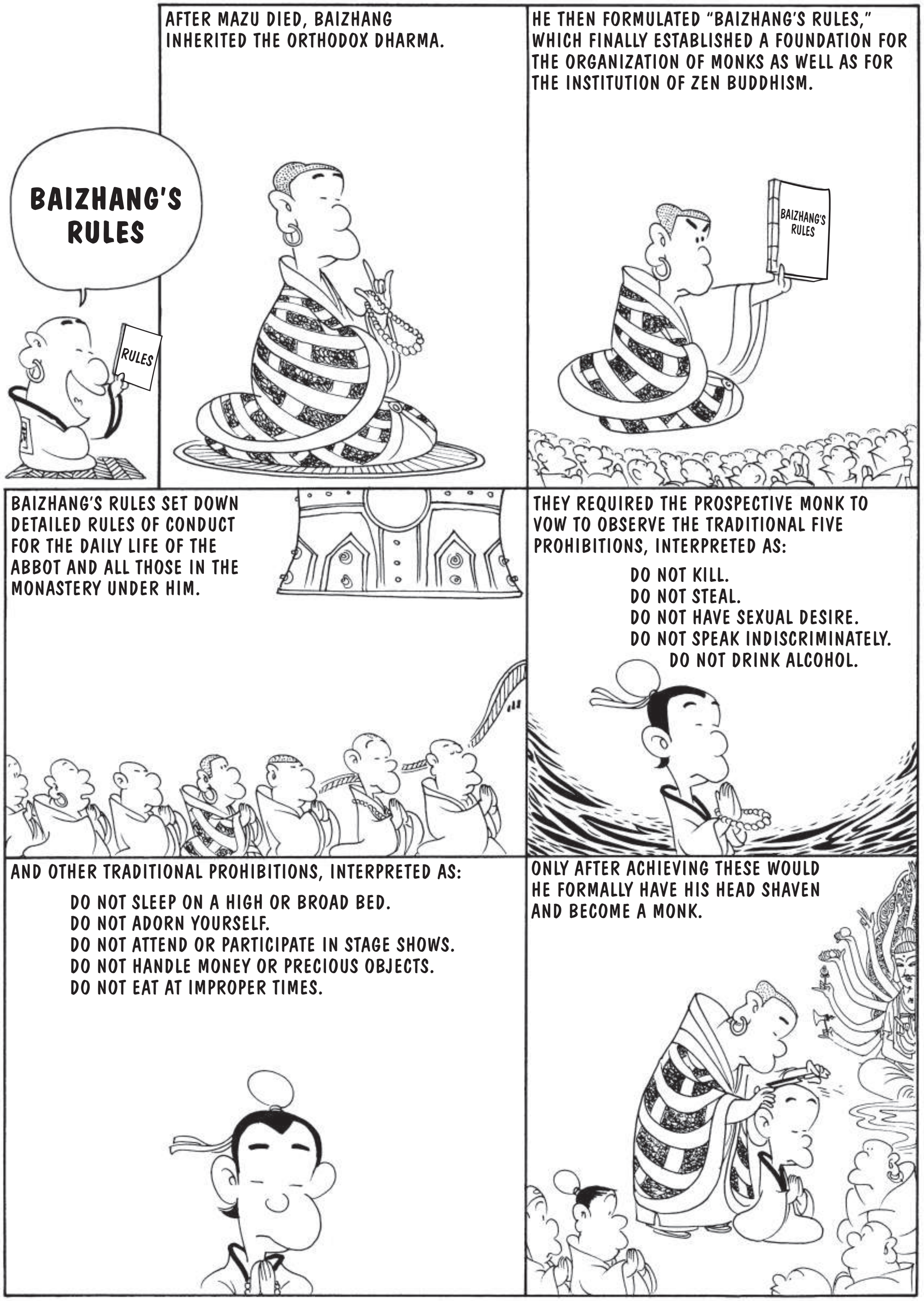


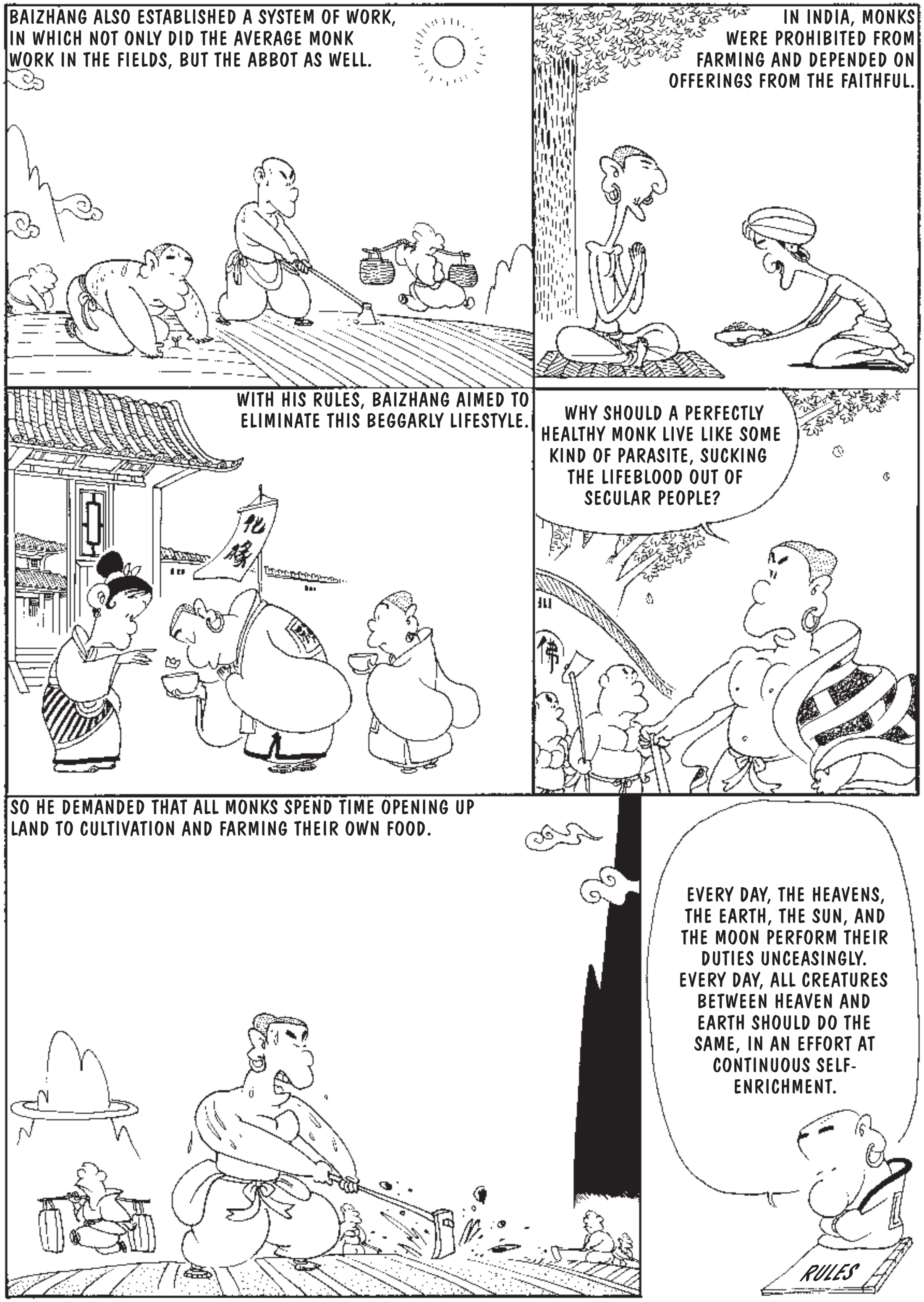


馬大師不安。院主問。和尚近日尊候如何。大師云日面佛月面佛。

《佛果圜悟禪師碧巖錄》

禪門規式。百丈大智禪師……創意別立禪居。凡具道眼有可尊之德者……。所褒學眾無多少無高下。五戒不殺生、不偷盜、不婬欲、不妄語、不飲酒。上來五支淨戒一一不得犯……。五戒為入道之初因。出三途之元首。次受沙彌十戒。形備法儀。此稱勤策。依師而住。受利同僧。是為應法沙彌。應當頂受……。不坐臥高廣大床、不花鬘瓔珞香油塗身、不歌舞作倡故往觀聽、不捉金銀錢寶、不非時食。上來十支淨戒一一不得犯。



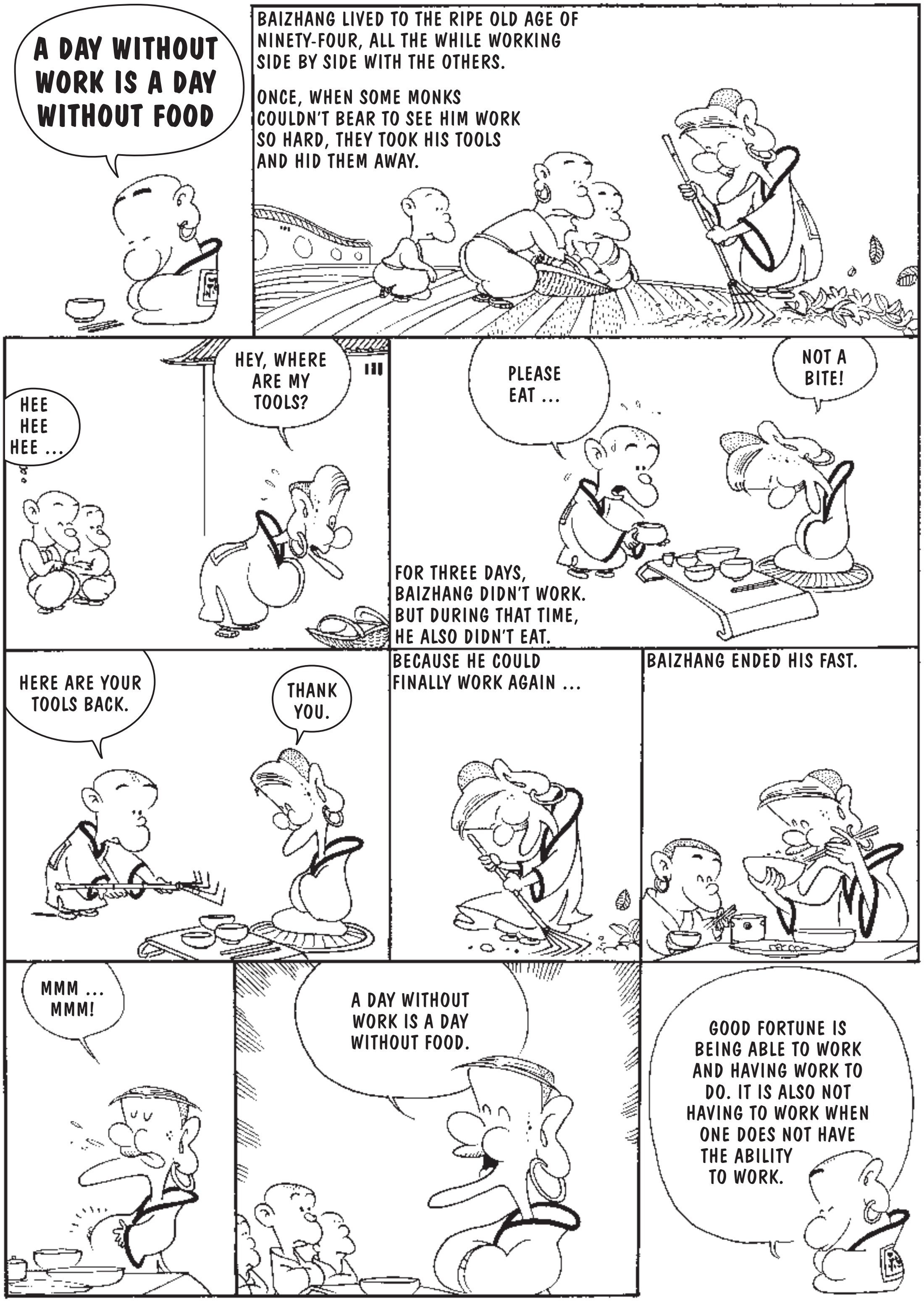


由百丈之始。今略敘大要遍示後代學者。令不忘本也。其諸軌度山門備焉。普請之法蓋上下均力也。凡安眾處有必合資眾力而辦者……。除守寮直堂老病外。並宜齊赴。當思古人一日不作一日不食之誡。

《景德傳燈錄》、《敕修百丈清規》

百丈和尚……凡日給執勞，必先於眾。主事不忍，密收作具，而請息焉。師云：「吾無德，爭合勞於人？」師遍求作具，既不獲，而亦忘飡。故有「一日不作，一日不食」之言，流播寰宇矣。

《祖堂集》

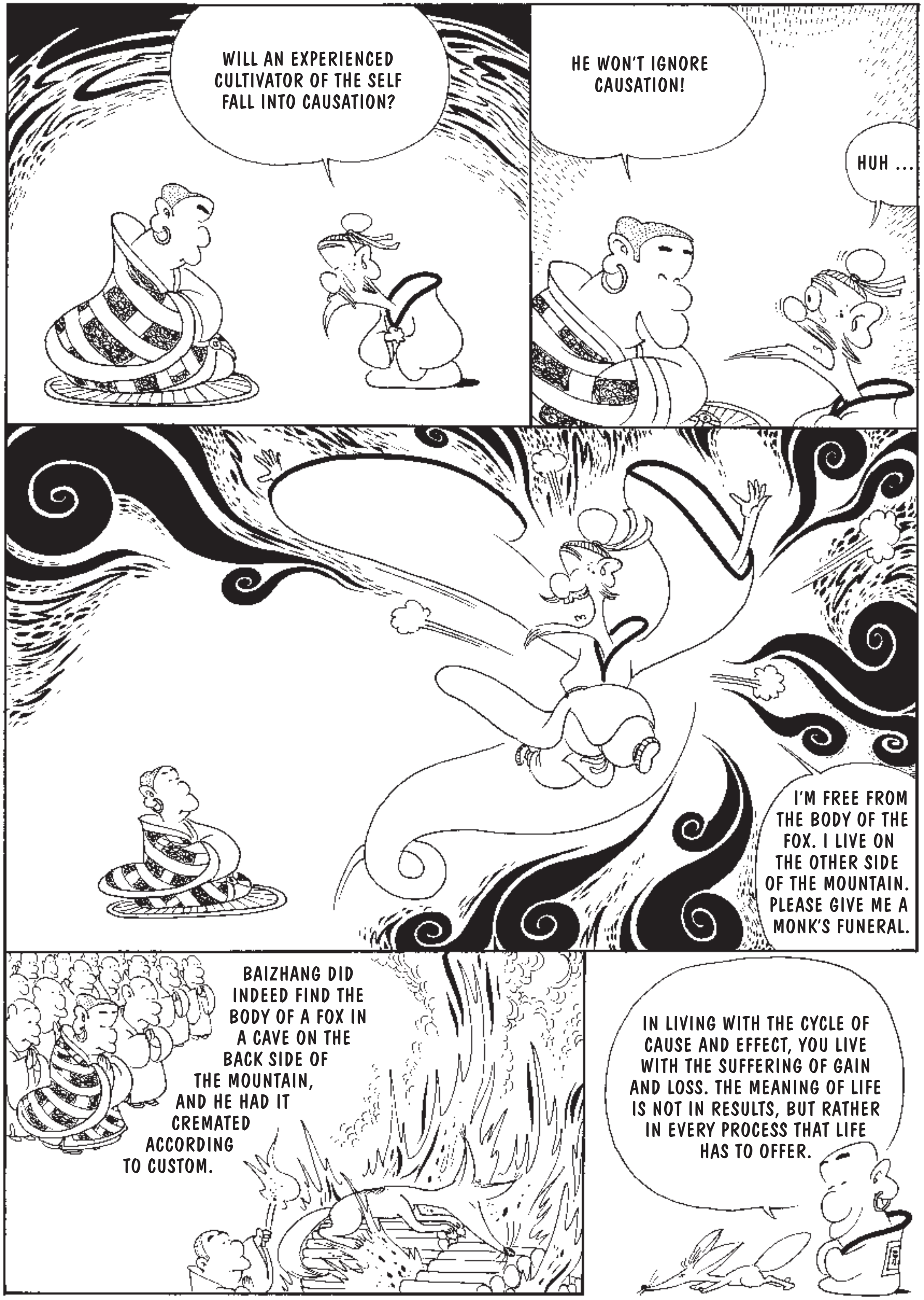


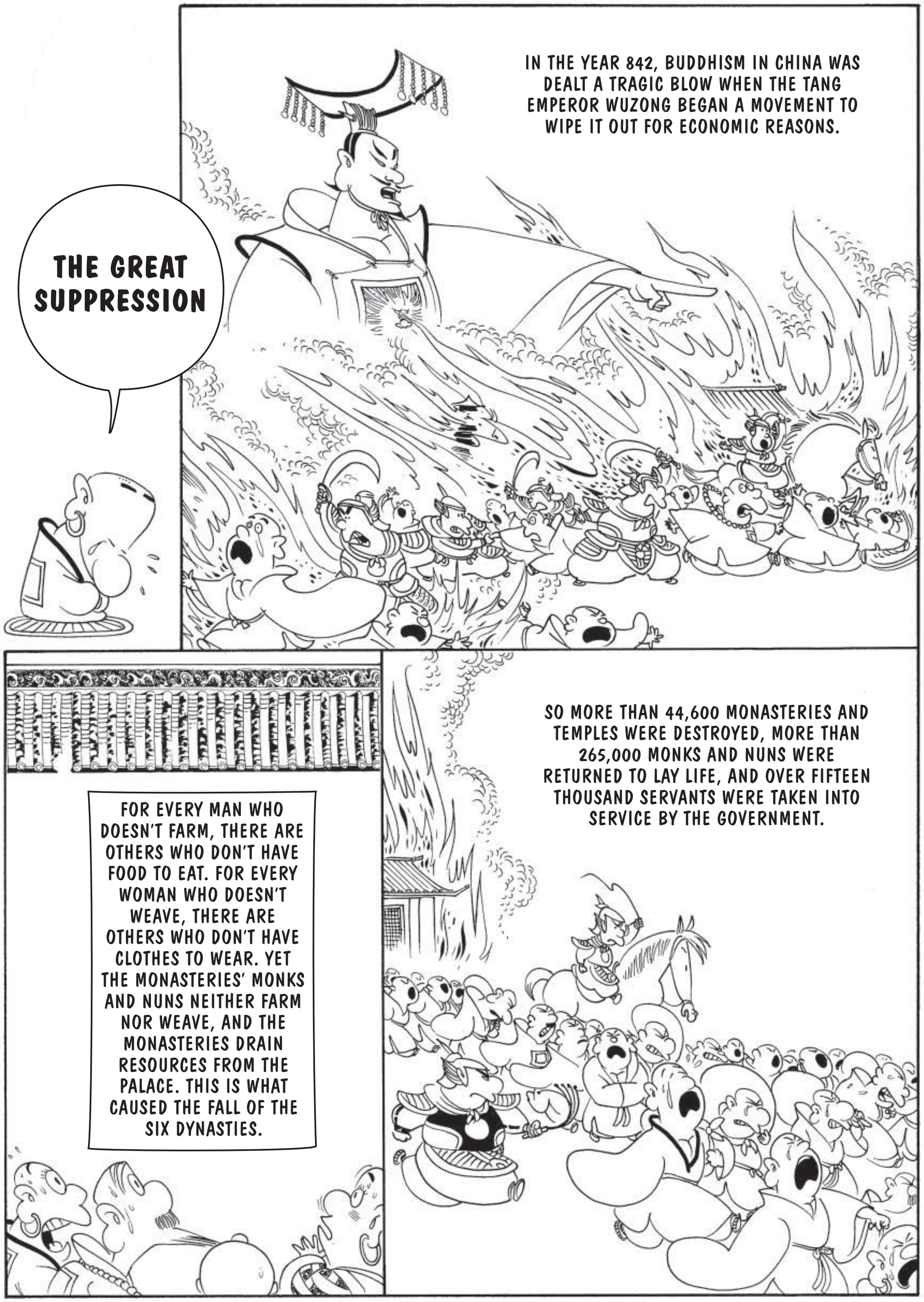


百丈和尚。凡参次有一老人。常隨眾聽法。眾人退老人亦退。忽一日不退。師遂問。面前立者復是何人。老人云。諾某甲非人也。於過去迦葉佛時。曾住此山。因學人問。大修行底人還落因果。也無。某甲對云。不落因果。五百生墮野狐身。

今請和尚。代一轉語貴。脫野狐遂問。大修行底人還落因果。也無。師云。不昧因果。老人於言下大悟。作禮云。某甲已脫野狐身。住在山後。敢告和尚。乞依亡僧事例。師令無維那白槌告眾。食後送亡僧。大眾言議。一眾皆安涅槃堂。又無人病。何故如是。食後只見師領眾。至山後巖下。以杖挑出一死野狐。乃依火葬。

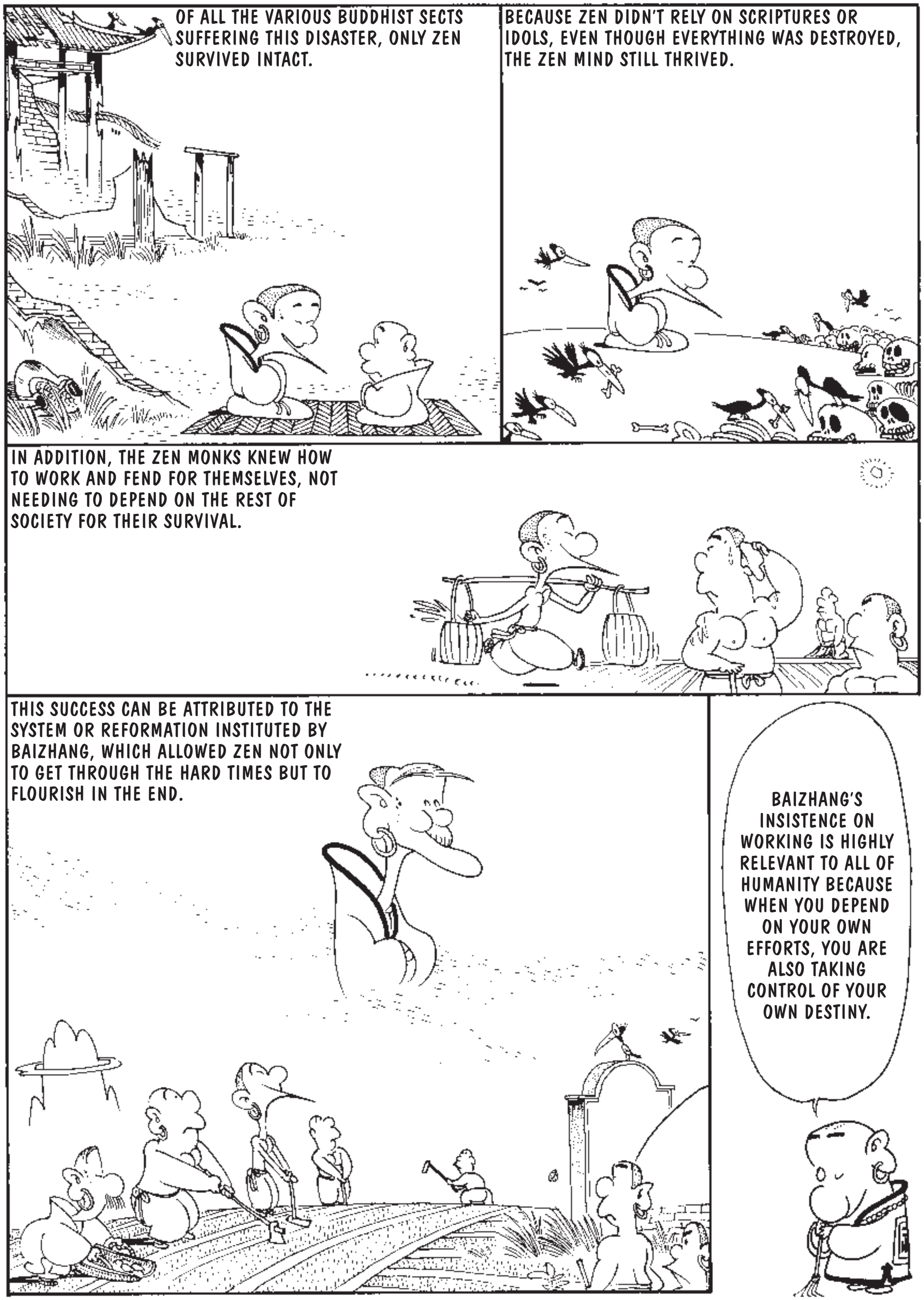
《無門關》

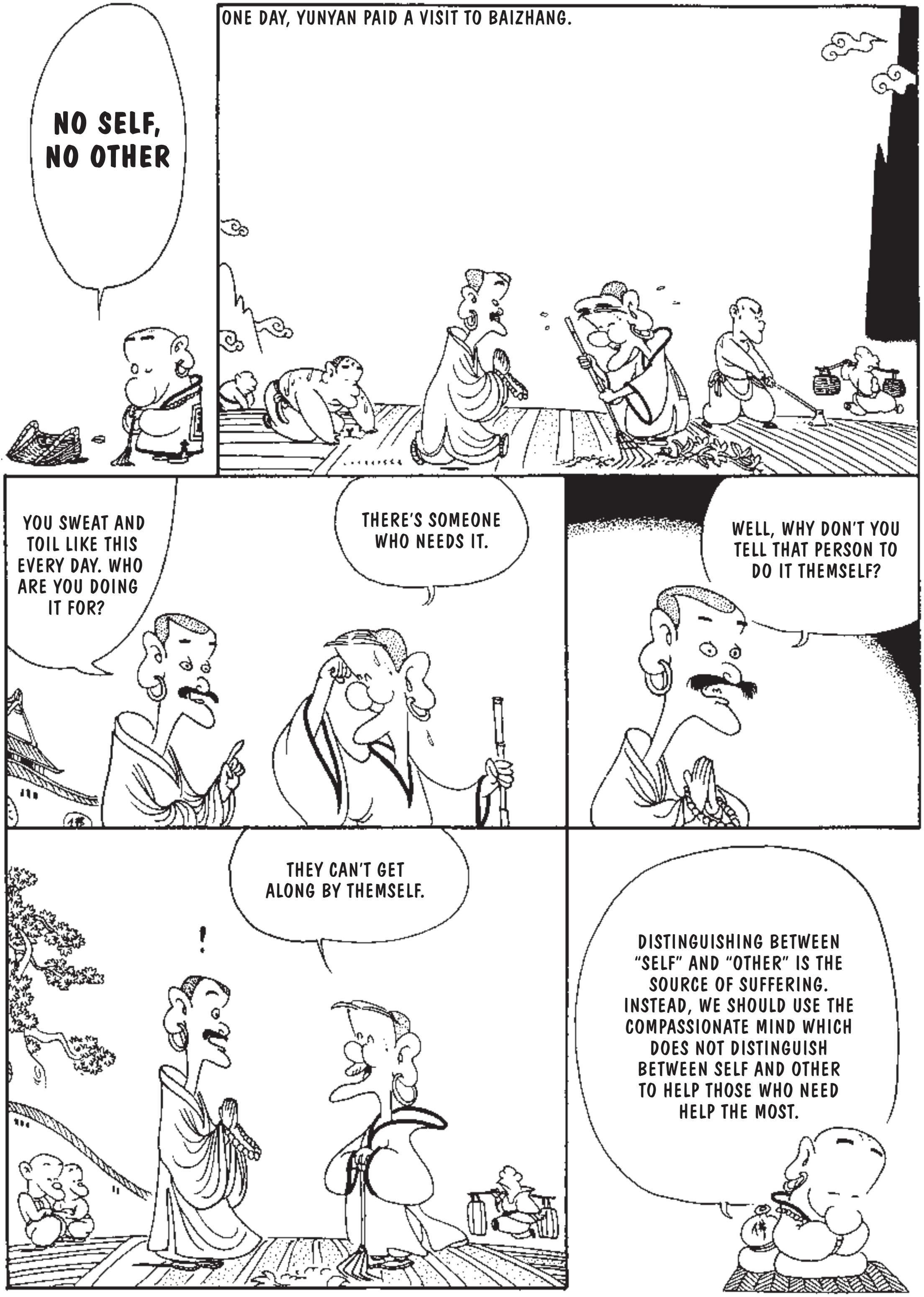




武宗即位，廢浮圖法，天下毀寺四千六百、招提蘭若四萬，籍僧尼為民二十六萬五千人，奴婢十五萬人。若一女不織。天下為之苦寒。一男不耕。天下為之少食。今釋迦垂法不織不耕。

《新唐書》、《廣弘明集》


OF ALL THE VARIOUS BUDDHIST SECTS SUFFERING THIS DISASTER, ONLY ZEN SURVIVED INTACT.
BECAUSE ZEN DIDN'T RELY ON SCRIPTURES OR IDOLS, EVEN THOUGH EVERYTHING WAS DESTROYED, THE ZEN MIND STILL THRIVED.
IN ADDITION, THE ZEN MONKS KNEW HOW TO WORK AND FEND FOR THEMSELVES, NOT NEEDING TO DEPEND ON THE REST OF SOCIETY FOR THEIR SURVIVAL.
THIS SUCCESS CAN BE ATTRIBUTED TO THE SYSTEM OR REFORMATION INSTITUTED BY BAIZHANG, WHICH ALLOWED ZEN NOT ONLY TO GET THROUGH THE HARD TIMES BUT TO FLOURISH IN THE END.
BAIZHANG'S INSISTENCE ON WORKING IS HIGHLY RELEVANT TO ALL OF HUMANITY BECAUSE WHEN YOU DEPEND ON YOUR OWN EFFORTS, YOU ARE ALSO TAKING CONTROL OF YOUR OWN DESTINY.

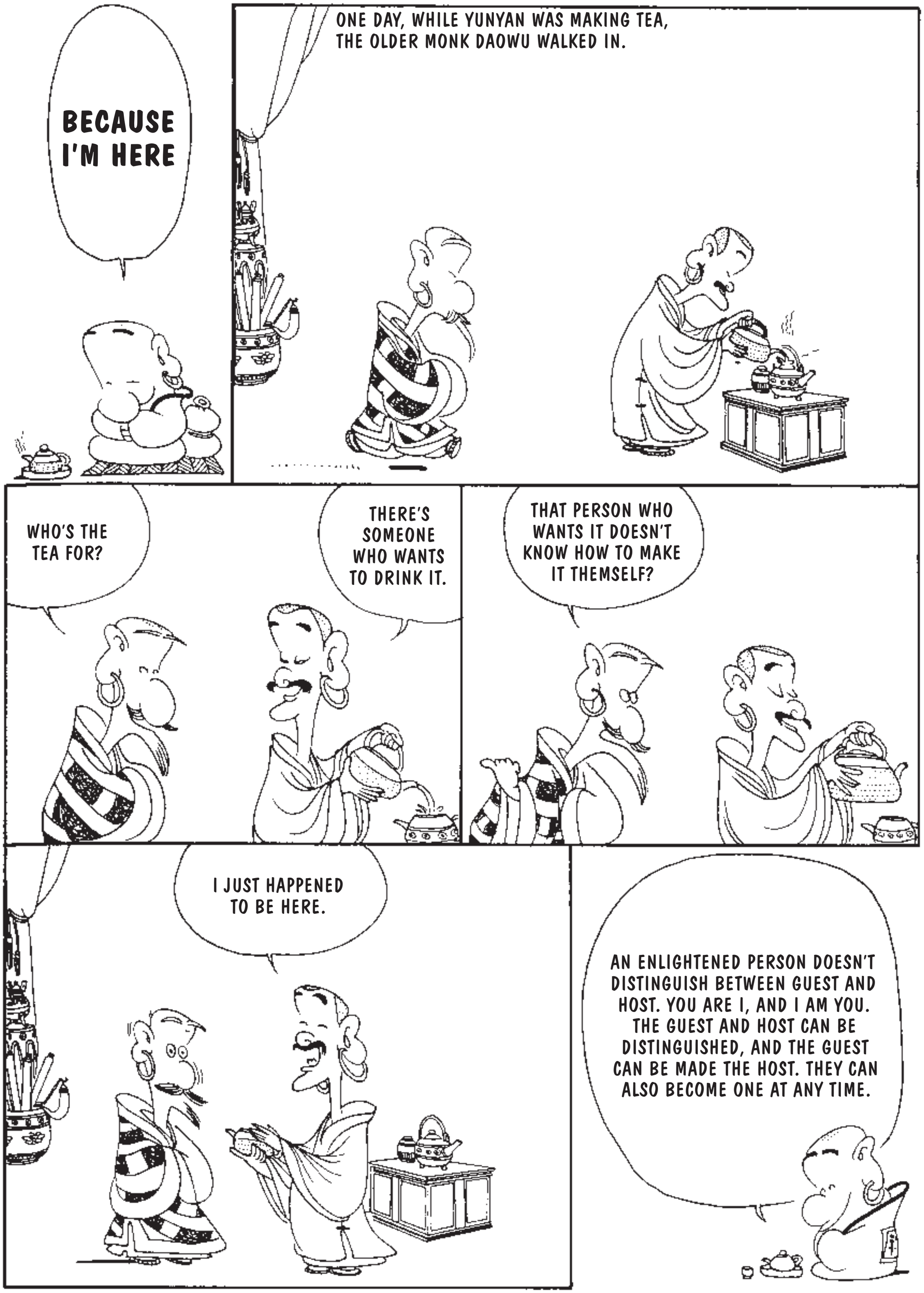


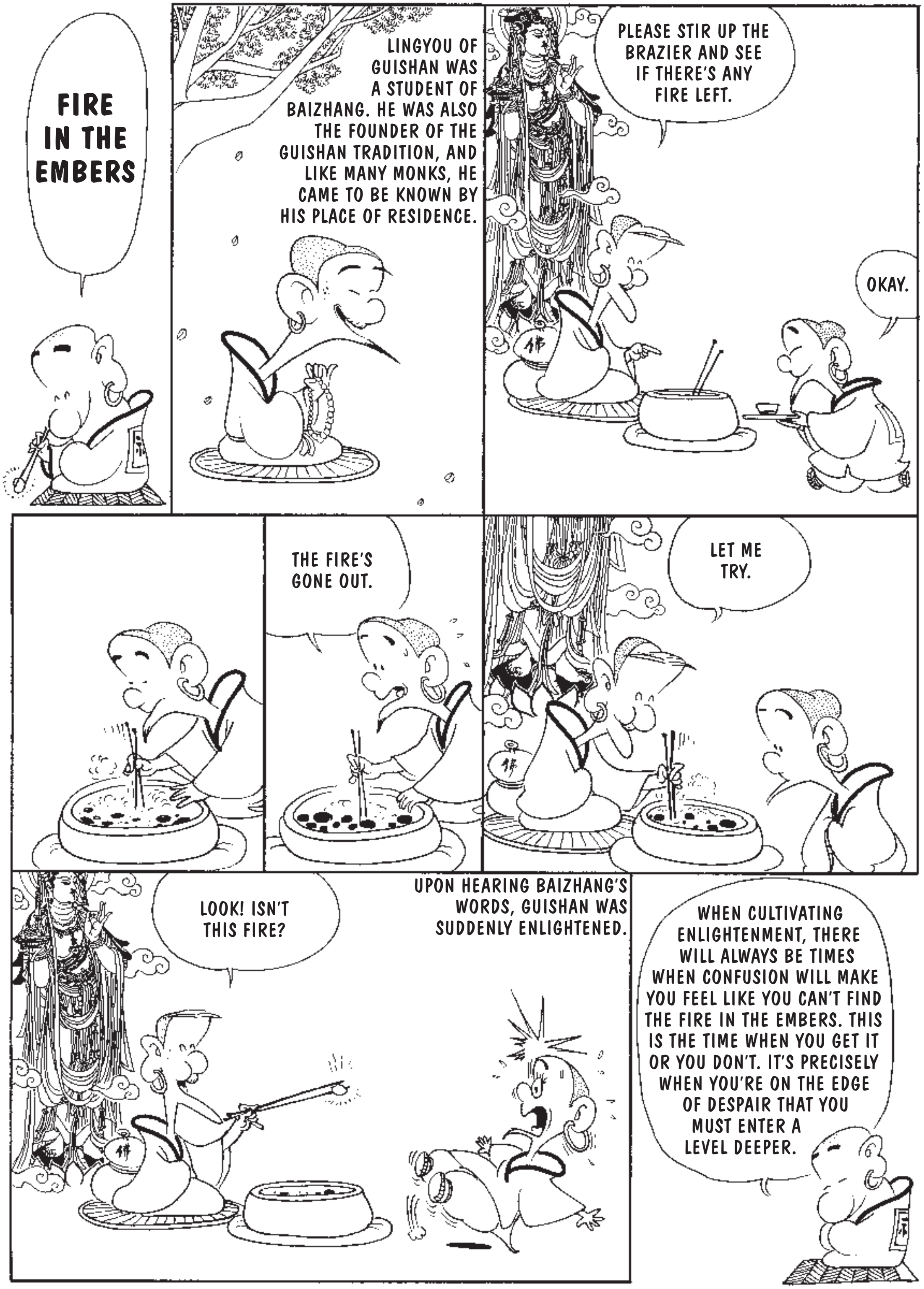
洪州百丈山懷海禪師……。雲巖問。和尚每日區區為阿誰。師云。有一人要。巖云。因什麼不教伊自作。師云。他無家活。

《景德傳燈錄》

潭州雲巖曇晟禪師……。師煎茶次道吾問。煎與阿誰。師曰。有一人要。曰何不教伊自煎。師曰。幸有某甲在。

《景德傳燈錄》

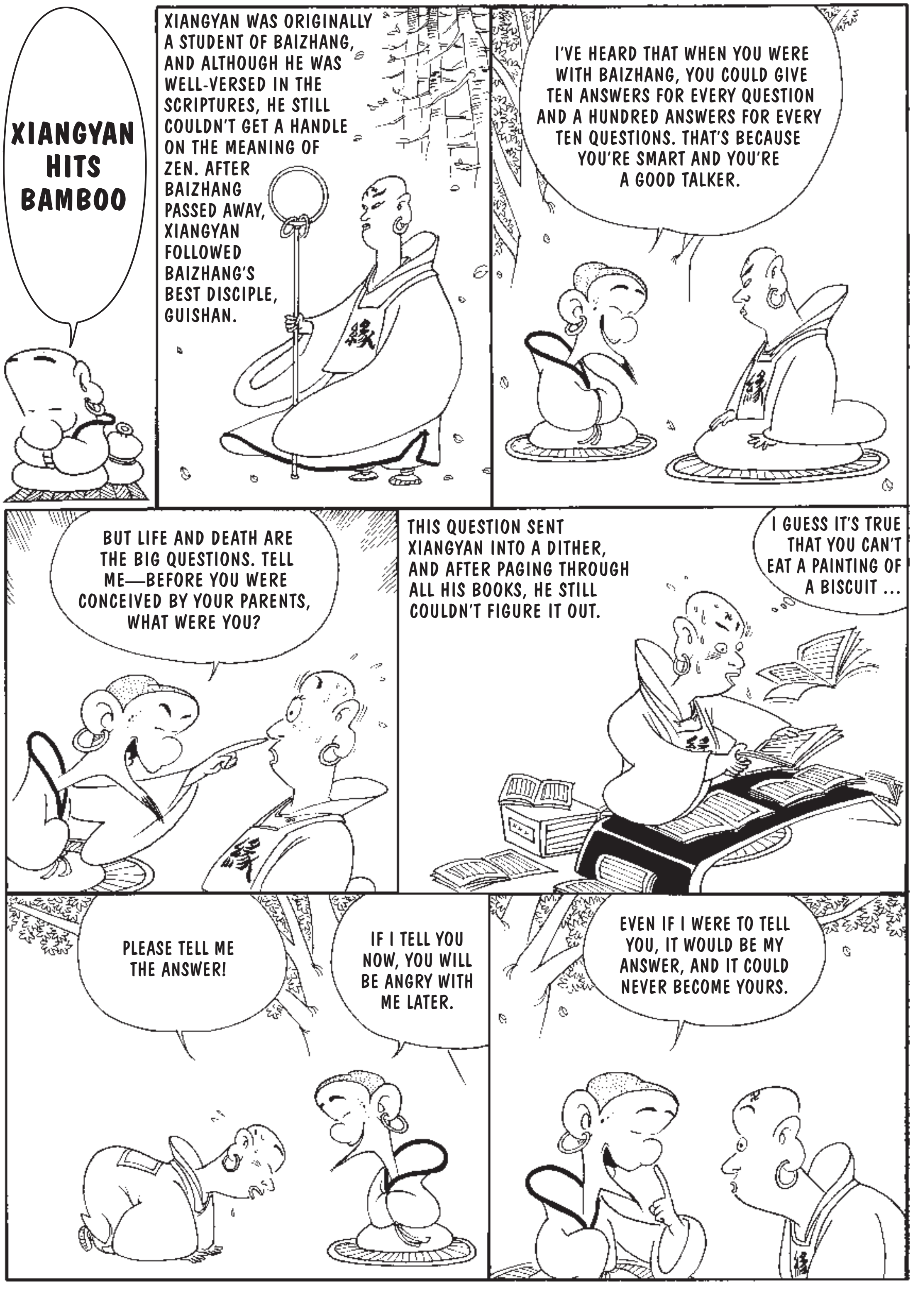


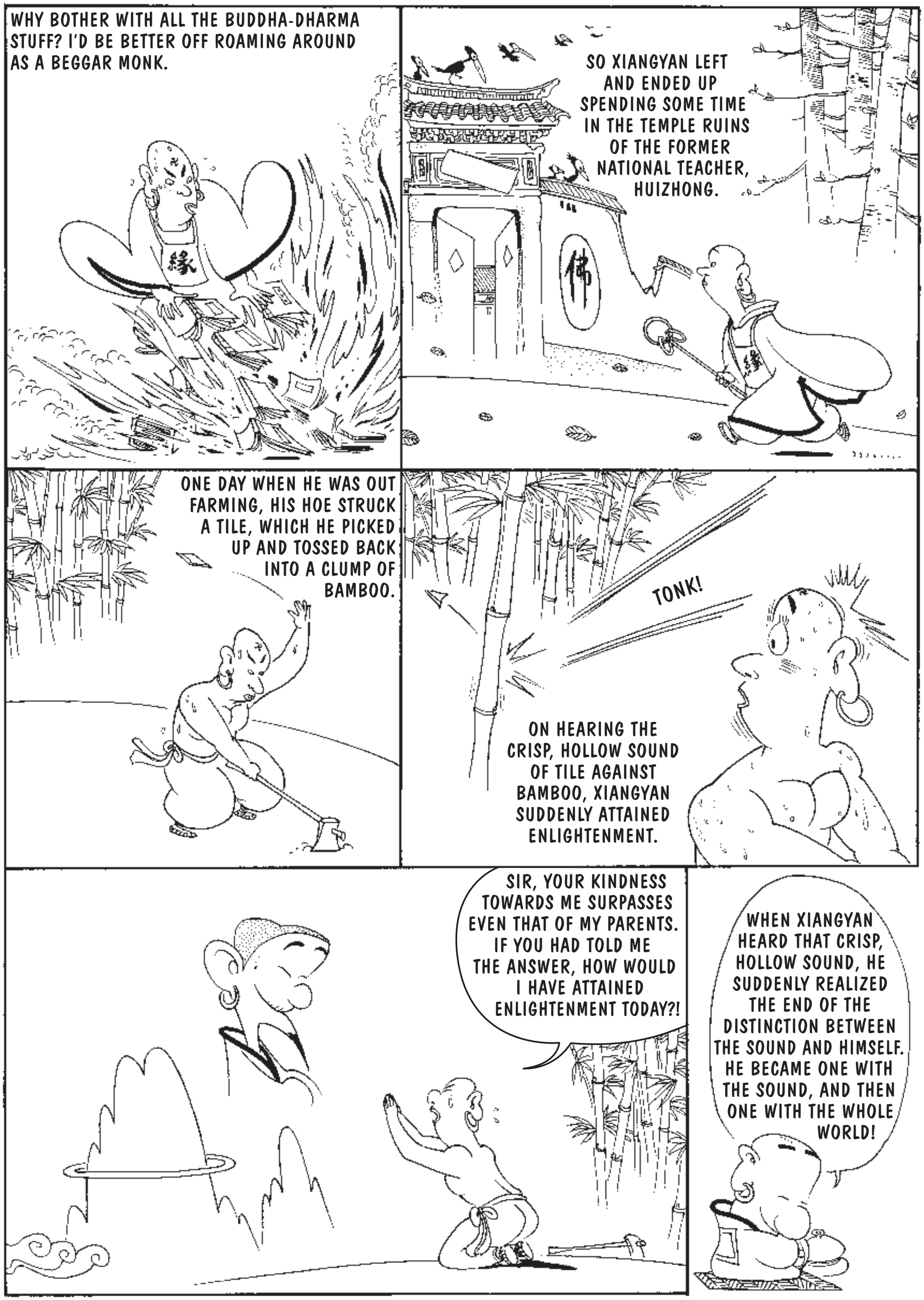


潭州溈山靈祐禪師……。百丈云。汝撥鑪中有火否。師撥云。無火。百丈躬起深撥得少火。舉以示之云。此不是火。師發悟。

《景德傳燈錄》

鄧州香嚴智閑禪師。厭俗辭親觀方慕道。依溈山禪會。祐和尚知其法器。欲激發智光。一日謂之曰。吾不問汝平生學解及經卷冊子上記得者。汝未出胞胎未辨東西時。本分事試道一句來。吾要記汝。師懵然無對。沈吟久之。進數語陳其所解。祐皆不許。師曰。却請和尚為說。祐曰。吾說得是吾之見解。於汝眼目何有益乎。師遂歸堂。遍檢所集諸方語句無一言可將酬對。乃自歎曰。畫餅不可充飢。



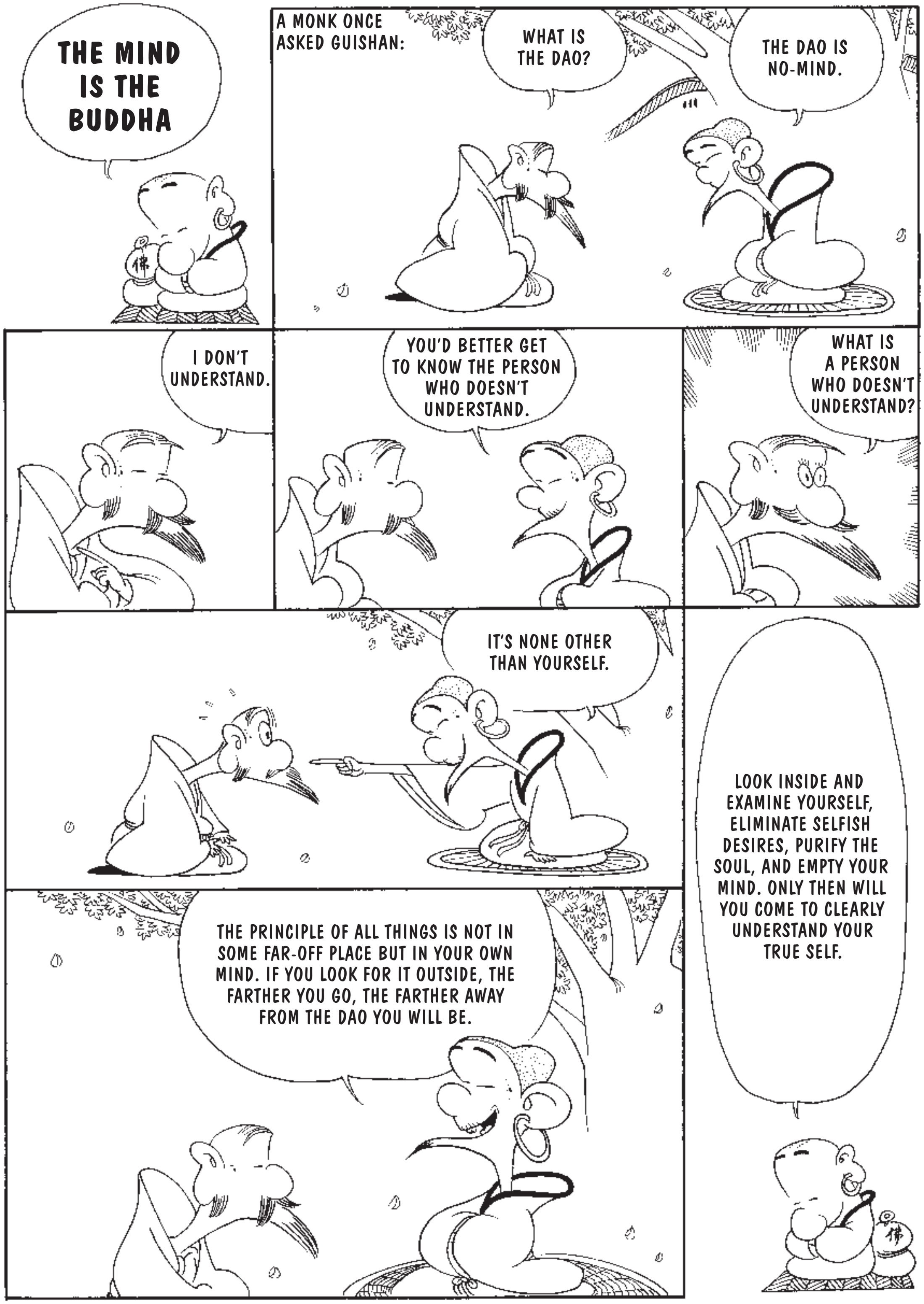


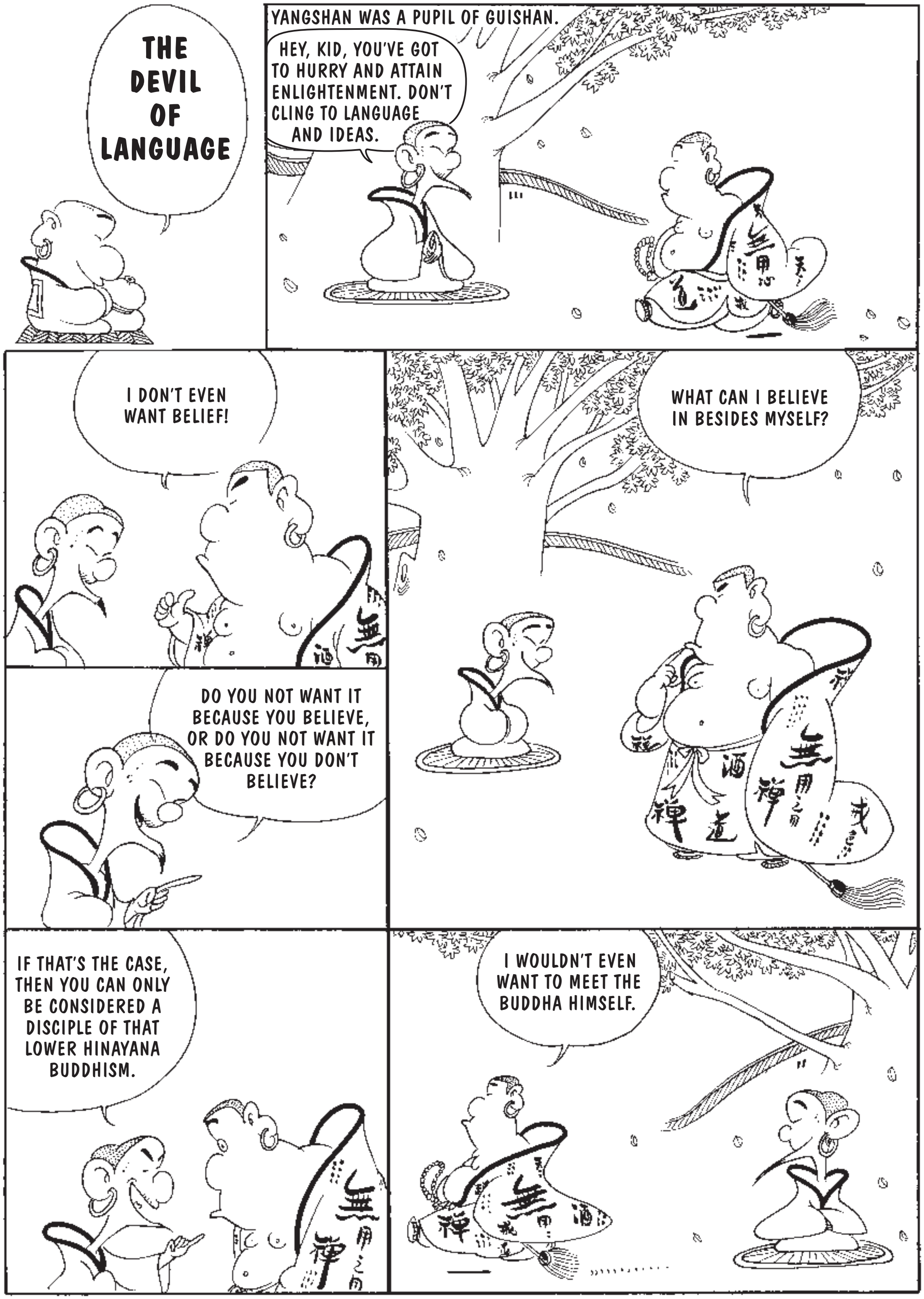
於是盡焚之曰。此生不學佛法也。且作箇長行粥飯僧免役心神。遂泣辭溈山而去。抵南陽覩忠國師遺迹遂憩止焉。一日因山中芟除草木。以瓦礫擊竹作聲。俄失笑間廓然惺悟。遽歸沐浴焚香遙禮溈山。贊云。和尚大悲恩逾父母。當時若為我說却。何有今日事也。

《景德傳燈錄》

潭州溈山靈祐禪師……。僧問。如何是道。師曰。無心是道。曰。某甲不會。師曰。會取不會底好。曰。如何是不會底。師曰。祇汝是。不是別人。復曰。今時人但直下體取不會底。正是汝心。正是汝佛。若向外得一知一解。將為禪道。且沒交涉。

《五燈會元》

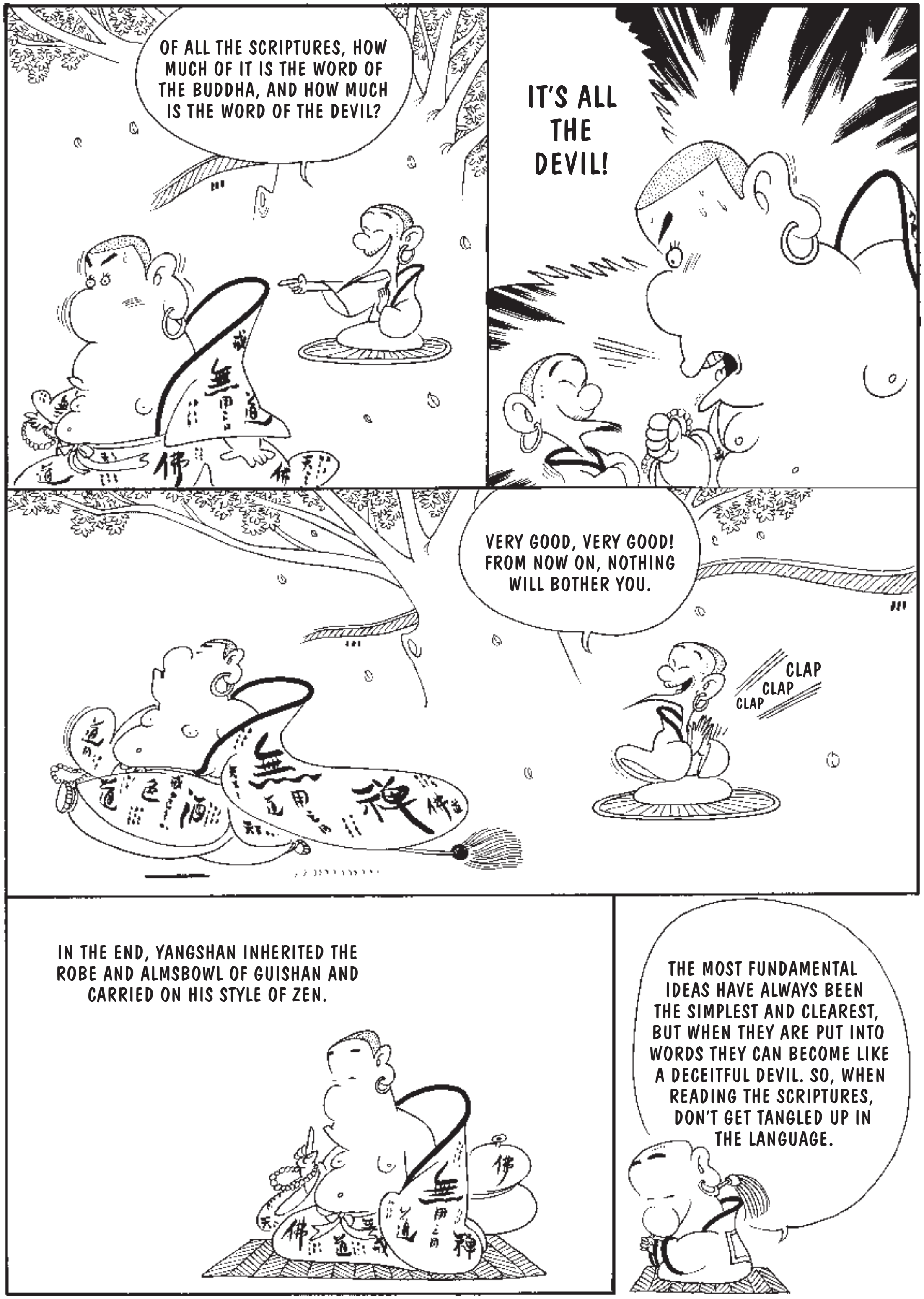


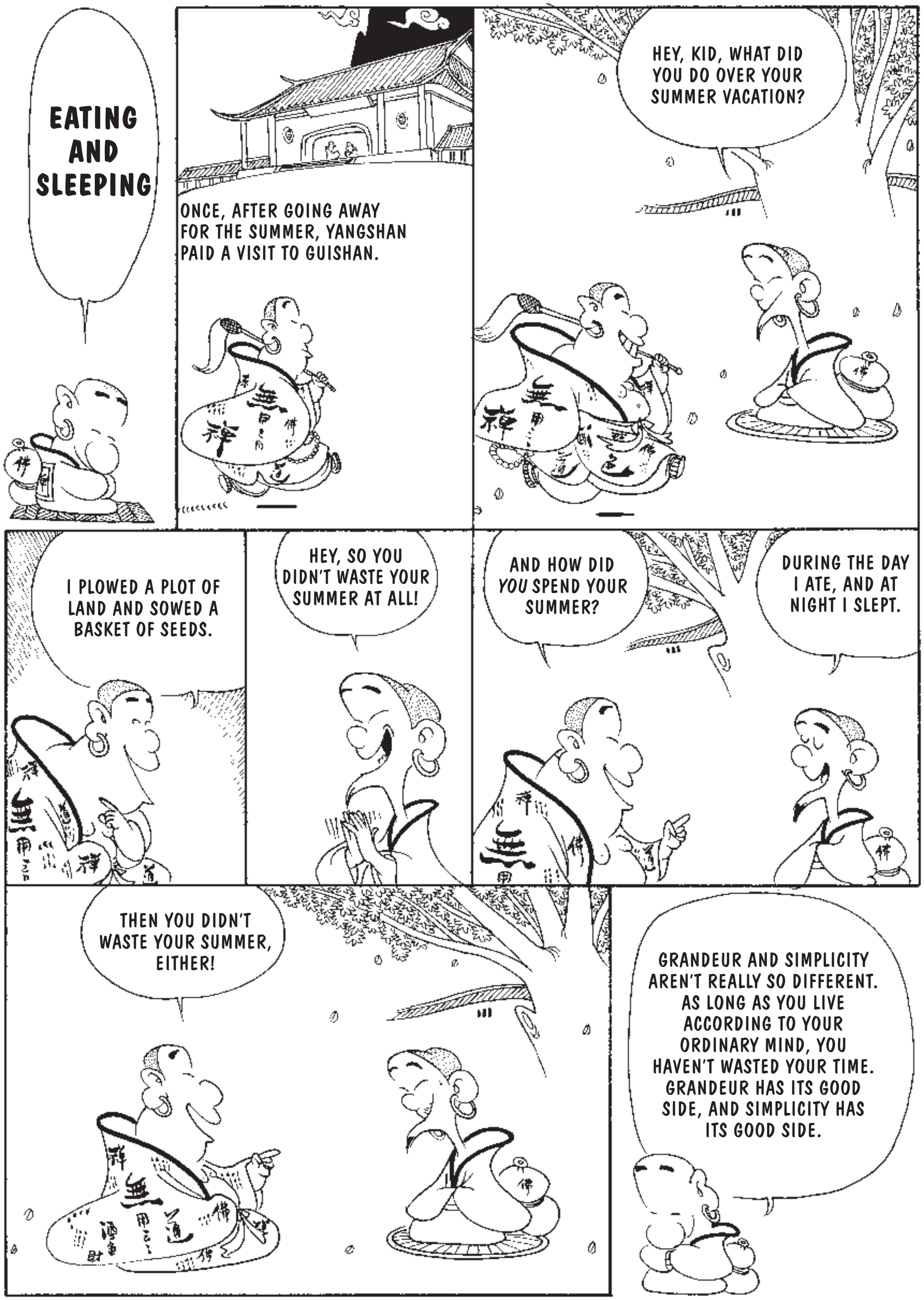


師謂仰山曰。寂子速道莫入陰界。仰山云。慧寂信亦不立。師云。子信了不立不信不立。仰山云。只是慧寂更信阿誰。師云。若恁麼即是定性聲聞。仰山云。慧寂佛亦不見。

師問仰山。涅槃經四十卷多少佛說多少魔說。仰山云。總是魔說。師云。已後無人奈子何。

《景德傳燈錄》



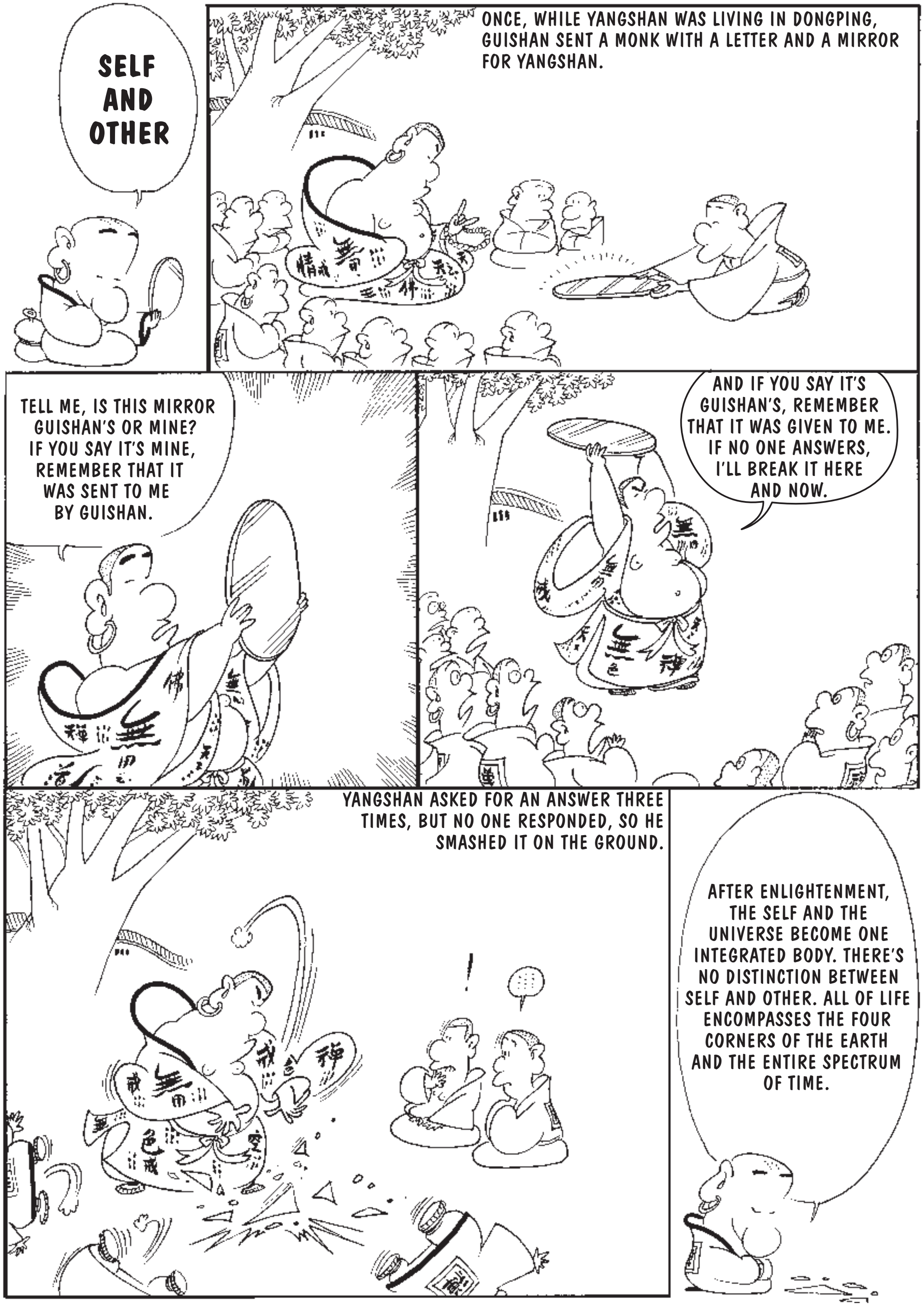


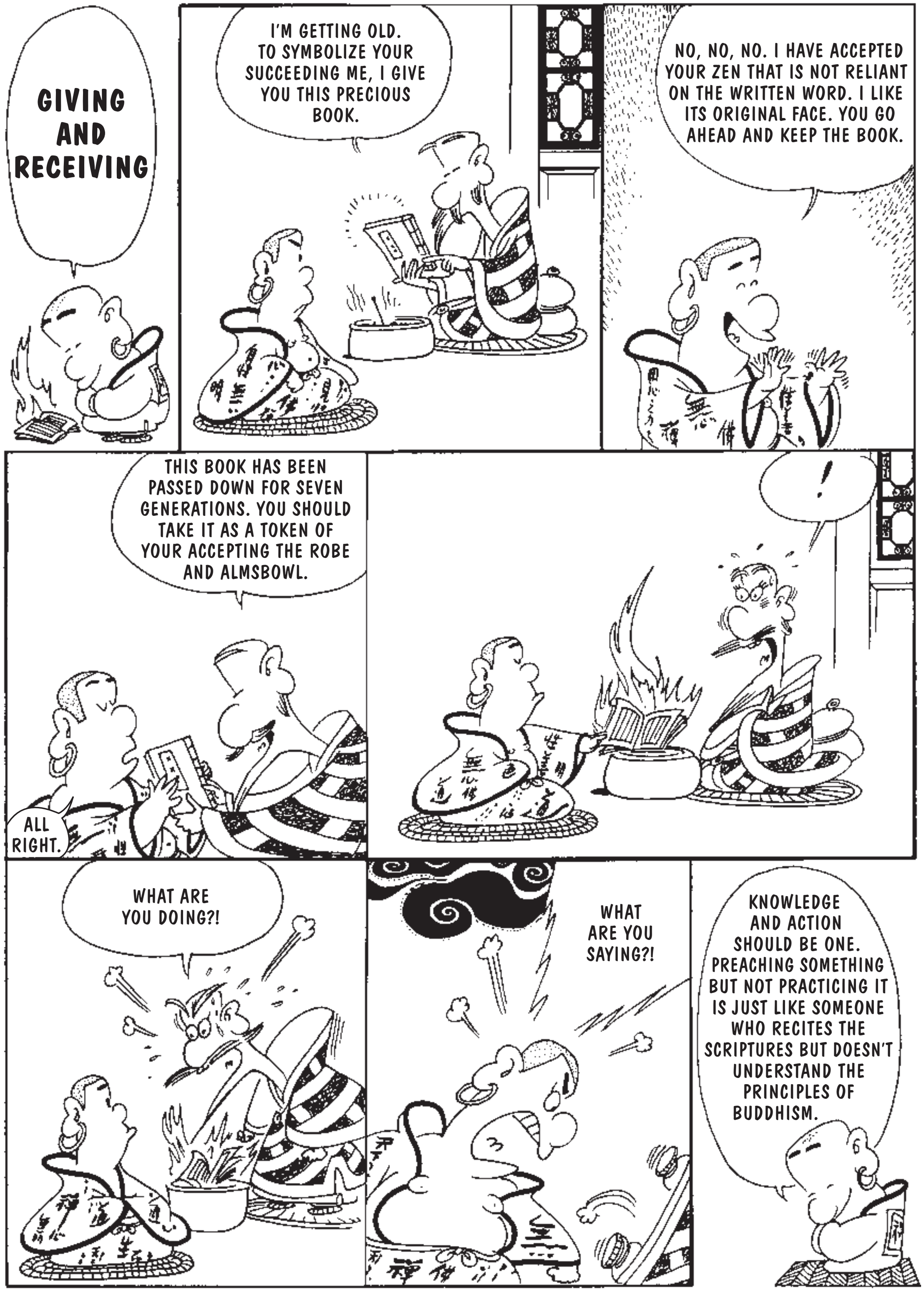
袁州仰山慧寂禪師……。師夏罷。問訊溈山。山云。一夏不見上來。在下面。作何所務。師云。某甲在下。鋤得一片畬。下得一籮種。溈云。子今夏也不空過。師却問溈山。和尚今夏。作得箇甚麼。溈云。日中一食。夜後一寢。師云。和尚今夏。也不空過。

《聯燈會要》

師住東平。溈山寄鏡子一面。并書至。師陞堂。受書畢。提起鏡子。示眾云。大眾且道。是溈山鏡。是東平鏡。若道是東平鏡。又是溈山寄來。若道是溈山鏡。又在東平手裏。若道得。即留取。若道不得。即撲破去也。如是三說。眾皆無對。師遂撲破。

《聯燈會要》



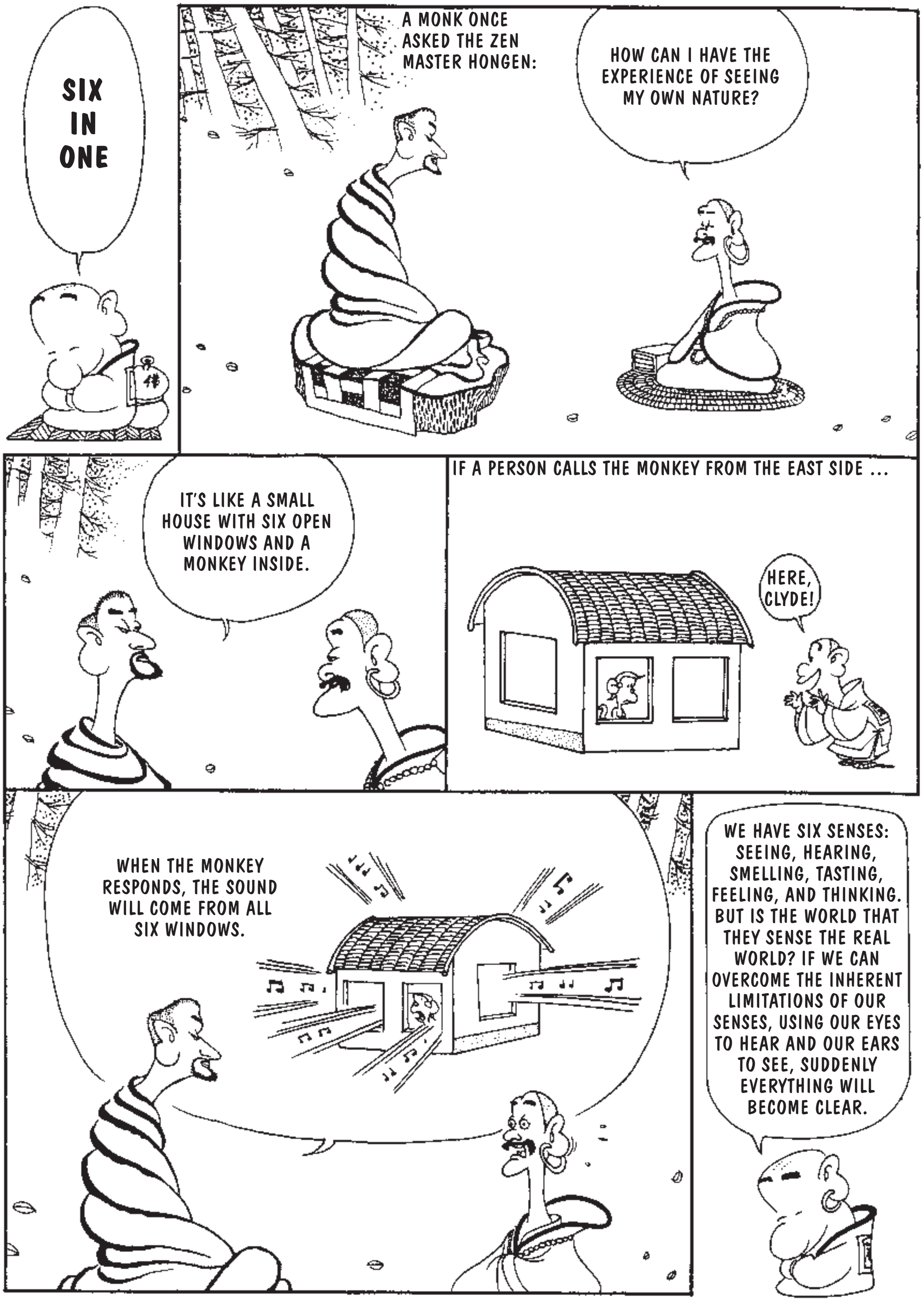


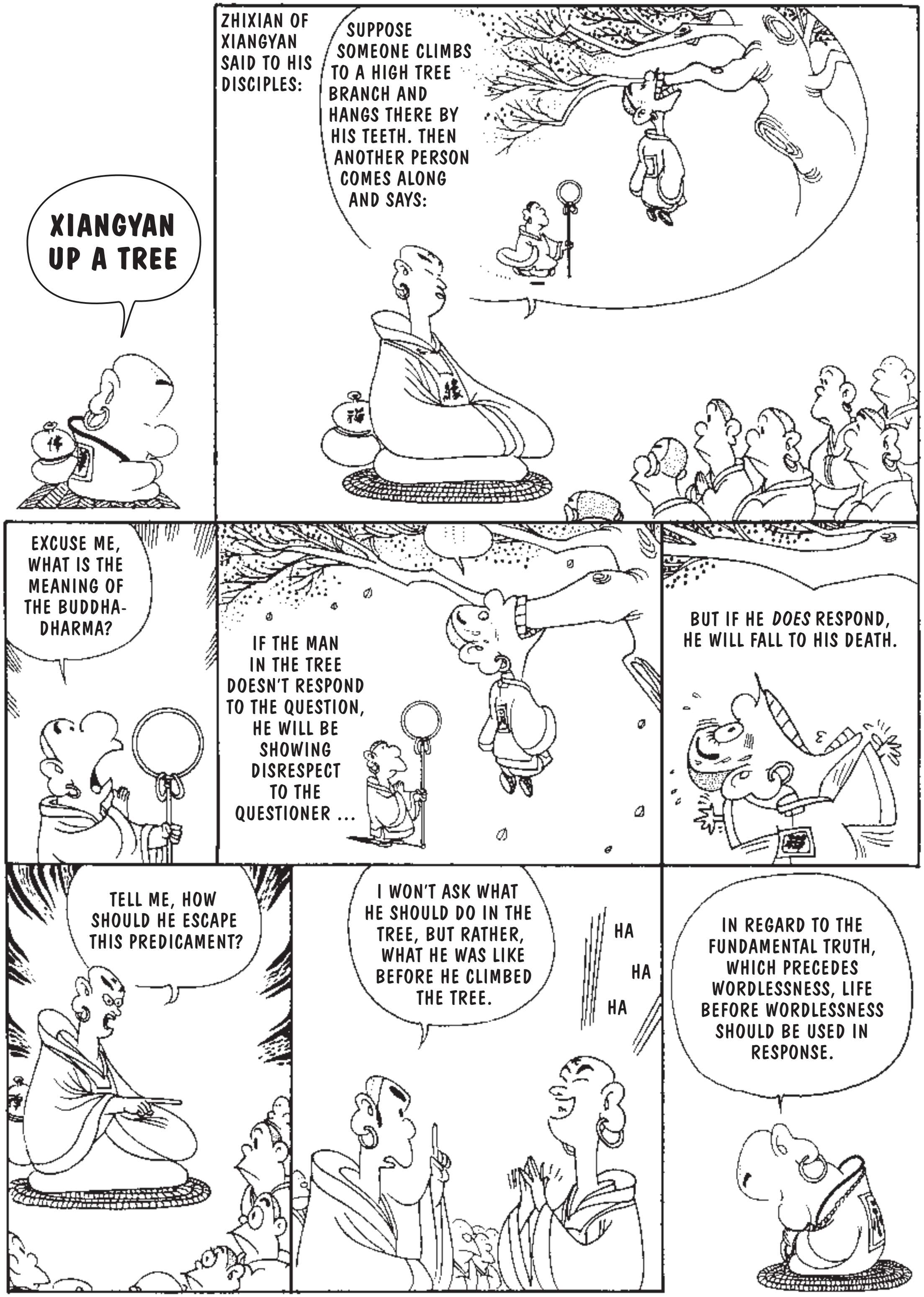
袁州仰山慧寂通智禪師……。耽源謂師曰。國師當時傳得六代祖師圓相。共九十七箇。授與老僧。乃曰。吾滅後三十年。南方有一沙彌到來。大興此教。次第傳受。無令斷絕。我今付汝。汝當奉持。遂將其本過與師。師接得一覽。便將火燒却。

《五燈會元》

朗州中邑洪恩禪師。仰山……問如何得見性。師云。譬如有屋。屋有六窗。內有一獮猴。東邊喚山山山山。應
如是六窗俱喚俱應。

《景德傳燈錄》



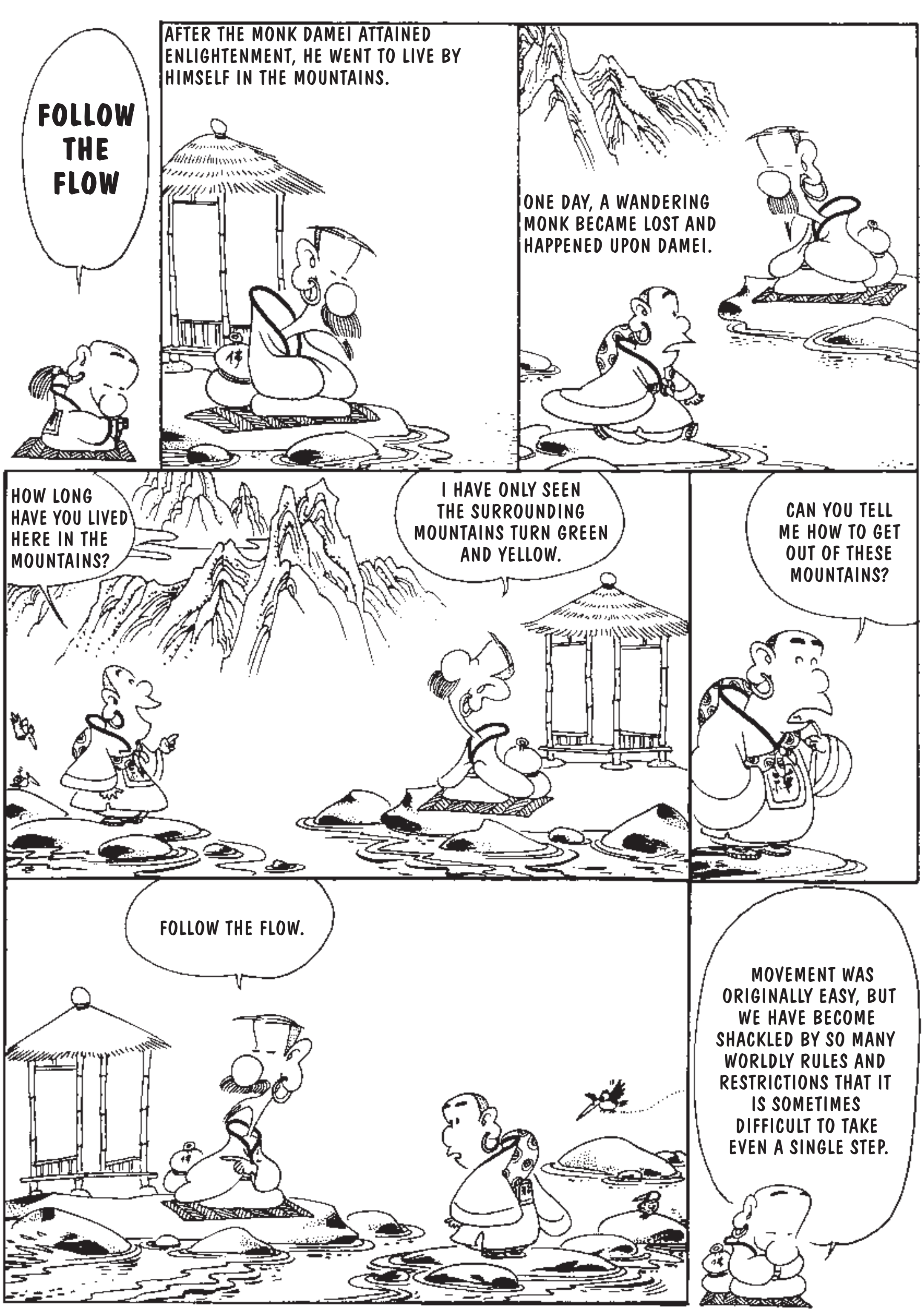


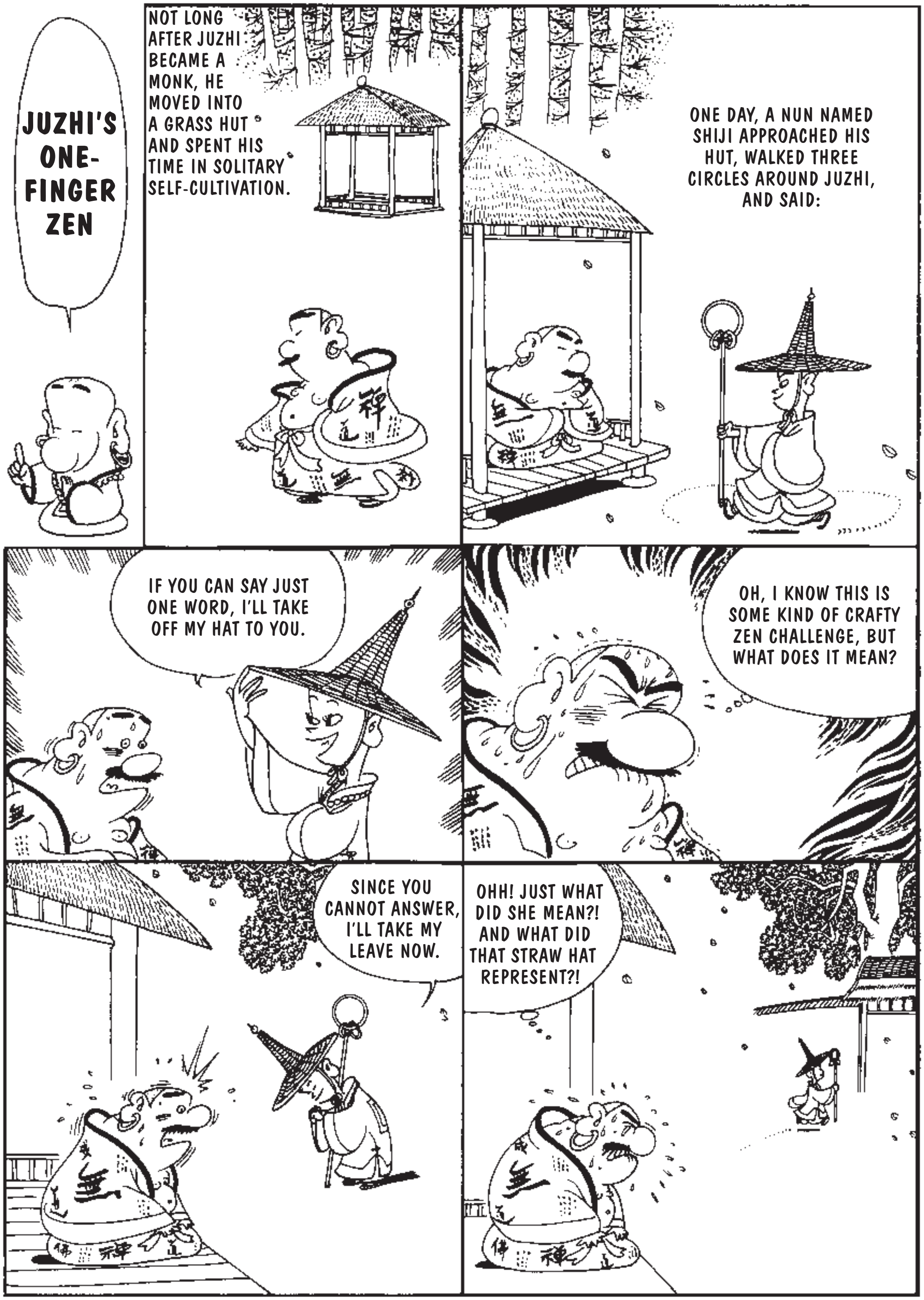
鄧州香嚴智閑禪師……。一日謂眾曰。如人在千尺懸崖。口銜樹枝。脚無所蹋。手無所攀。忽有人問如何是西來意。若開口答即喪身失命。若不答又違他所問。當恁麼時作麼生。時有招上座出曰。上樹時即不問。未上樹時如何。師笑而已。

《景德傳燈錄》

明州大梅山法常禪師……。師即大悟。唐貞元中居於天台山餘姚南七十里。梅子真舊隱。時鹽官會下一僧入山采拄杖。迷路至庵所。問曰。和尚在此山來多少時也。師曰。只見四山青又黃。又問。出山路向什麼處去。師曰。隨流去。

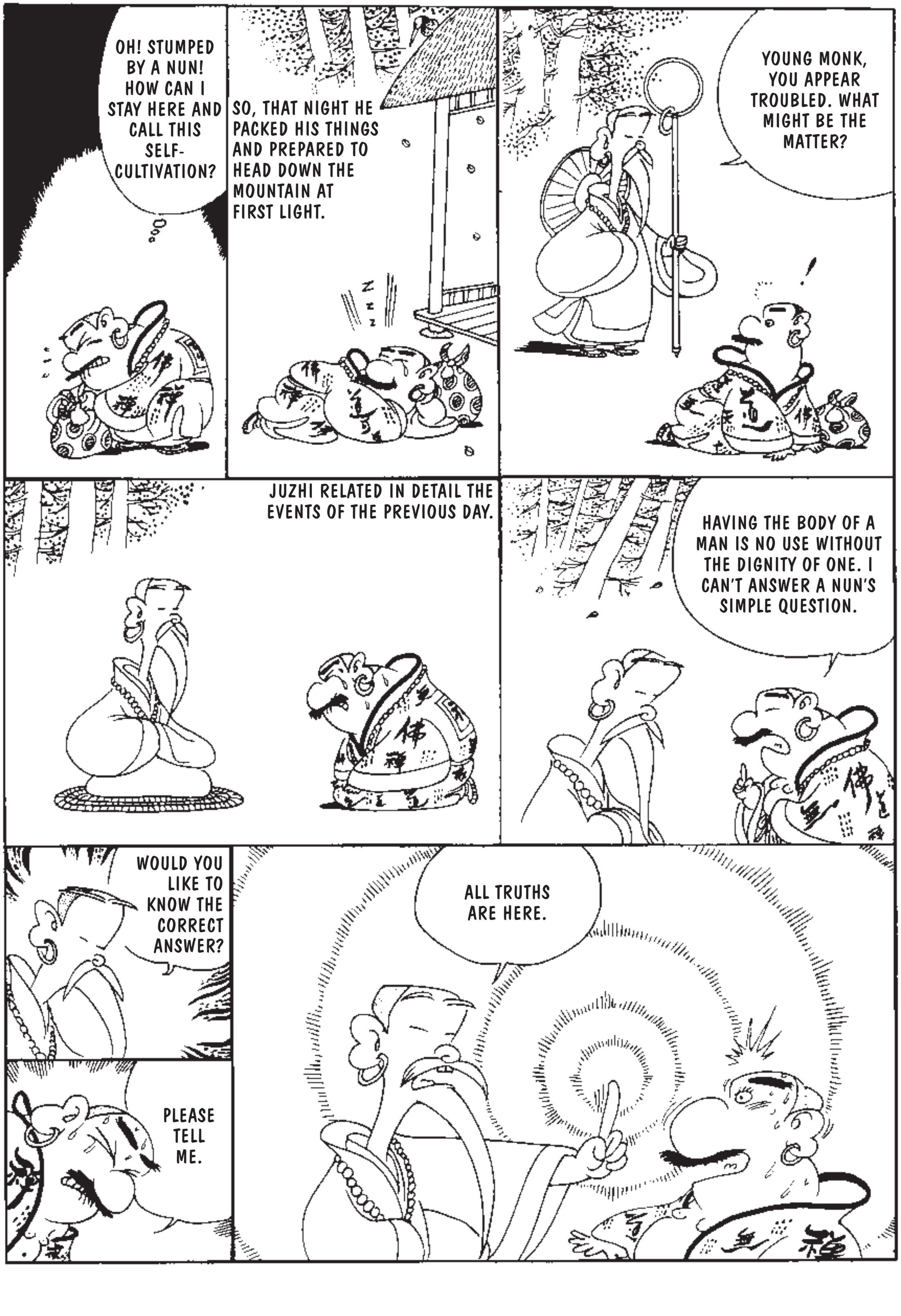
《景德傳燈錄》

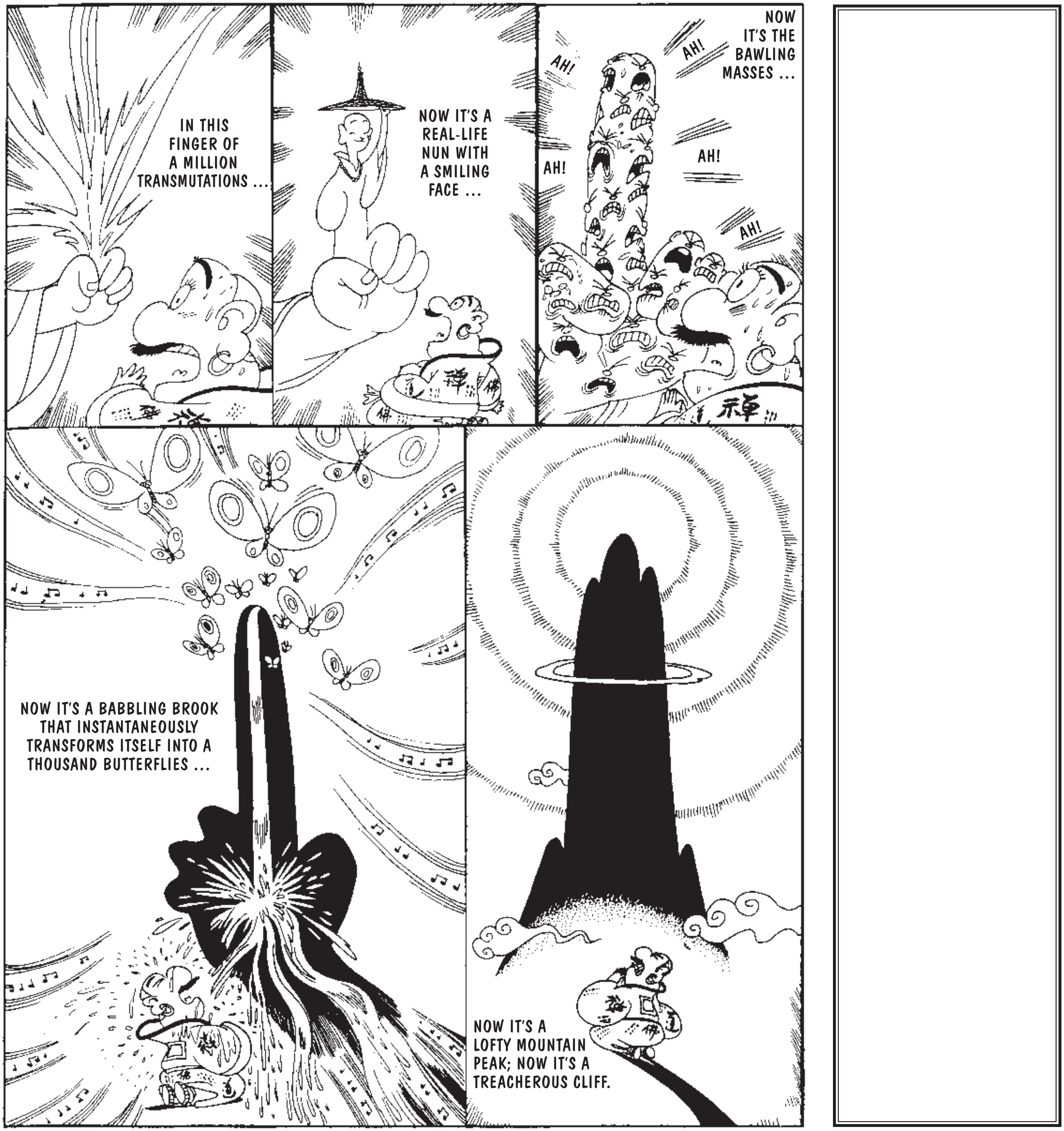




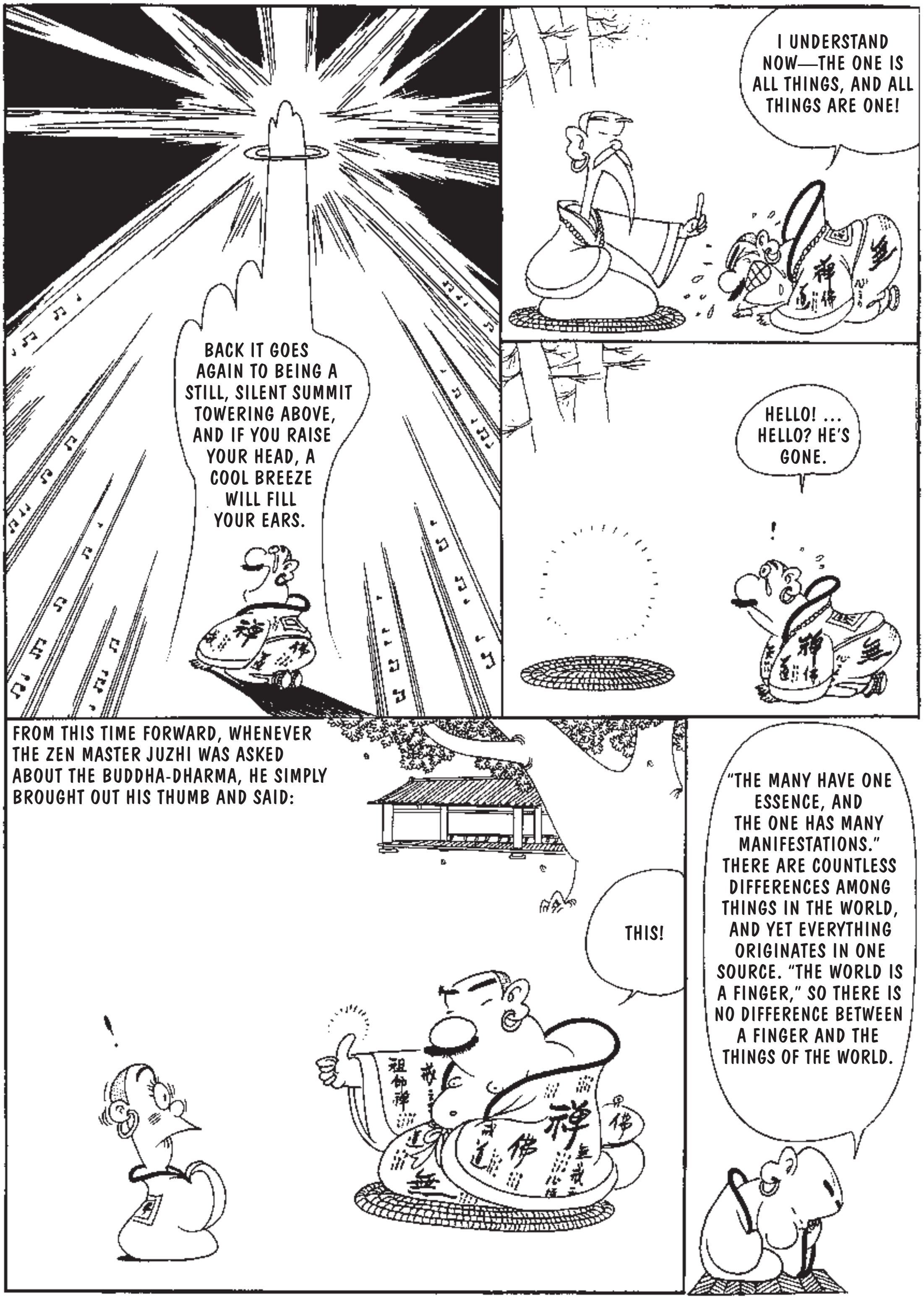
婺州金華山俱胝和尚初住庵。有尼名實際。到庵戴笠子執錫繞師三匝云。道得即拈下笠子。三問。師皆無對……。尼去後歎曰。

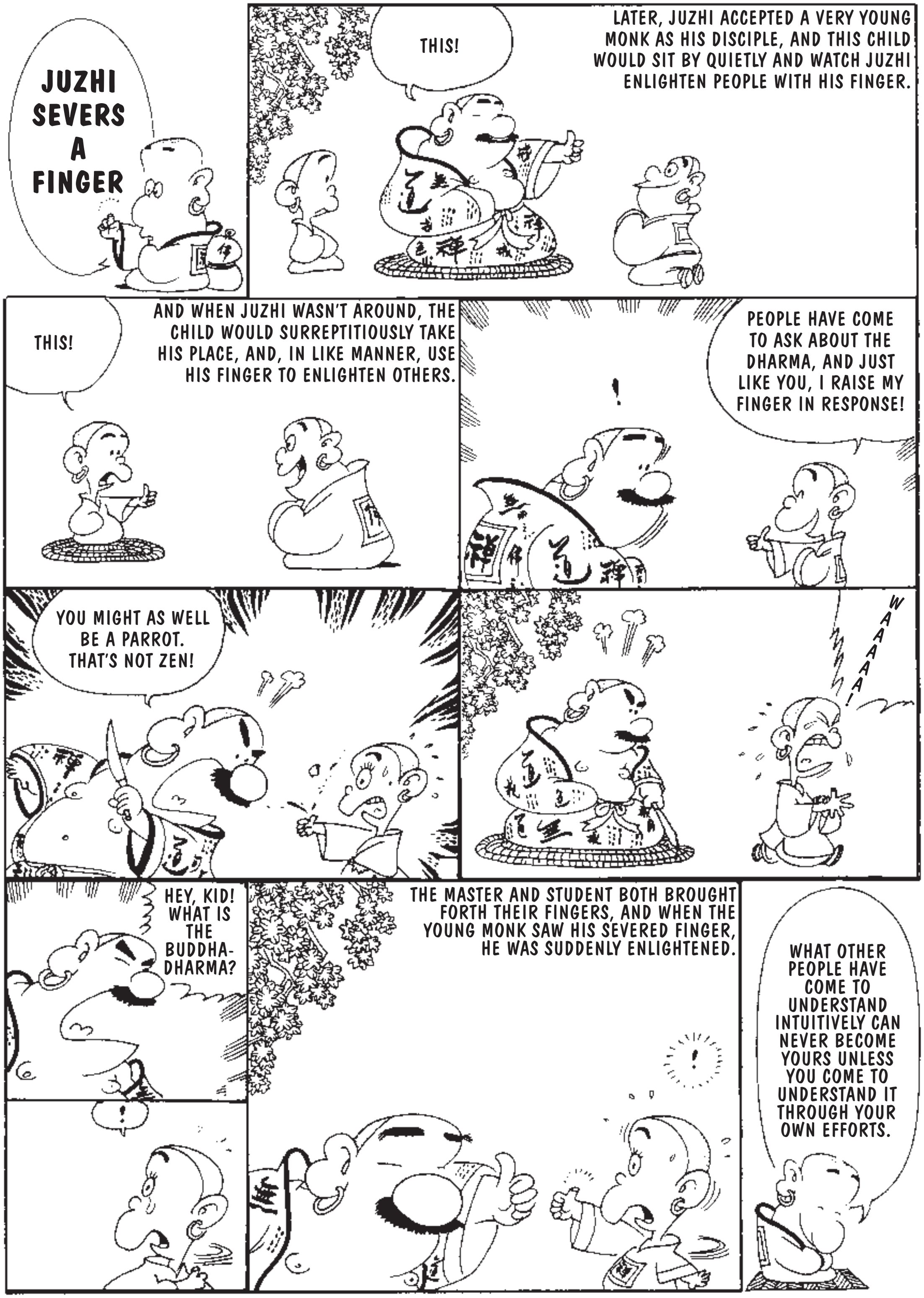
我雖處丈夫之形。而無丈夫之氣。擬棄庵往諸方參尋。其夜山神告曰。不須離此山。將有大菩薩來為和尚說法也。
果旬日天龍和尚到庵。師乃迎禮具陳前事。天龍竪一指而示之。師當下大悟。




IN THIS FINGER OF A MILLION TRANSMUTATIONS ...
NOW IT'S A REAL-LIFE NUN WITH A SMILING FACE ...
NOW IT'S THE BAWLING MASSES ...
AH!
AH!
AH!
AH!
AH!
NOW IT'S A BABBLING BROOK THAT INSTANTANEOUSLY TRANSFORMS ITSELF INTO A THOUSAND BUTTERFLIES ...
NOW IT'S A LOFTY MOUNTAIN PEAK; NOW IT'S A TREACHEROUS CLIFF.

自此凡有參學僧到。師唯舉一指無別提唱。
《景德傳燈錄》



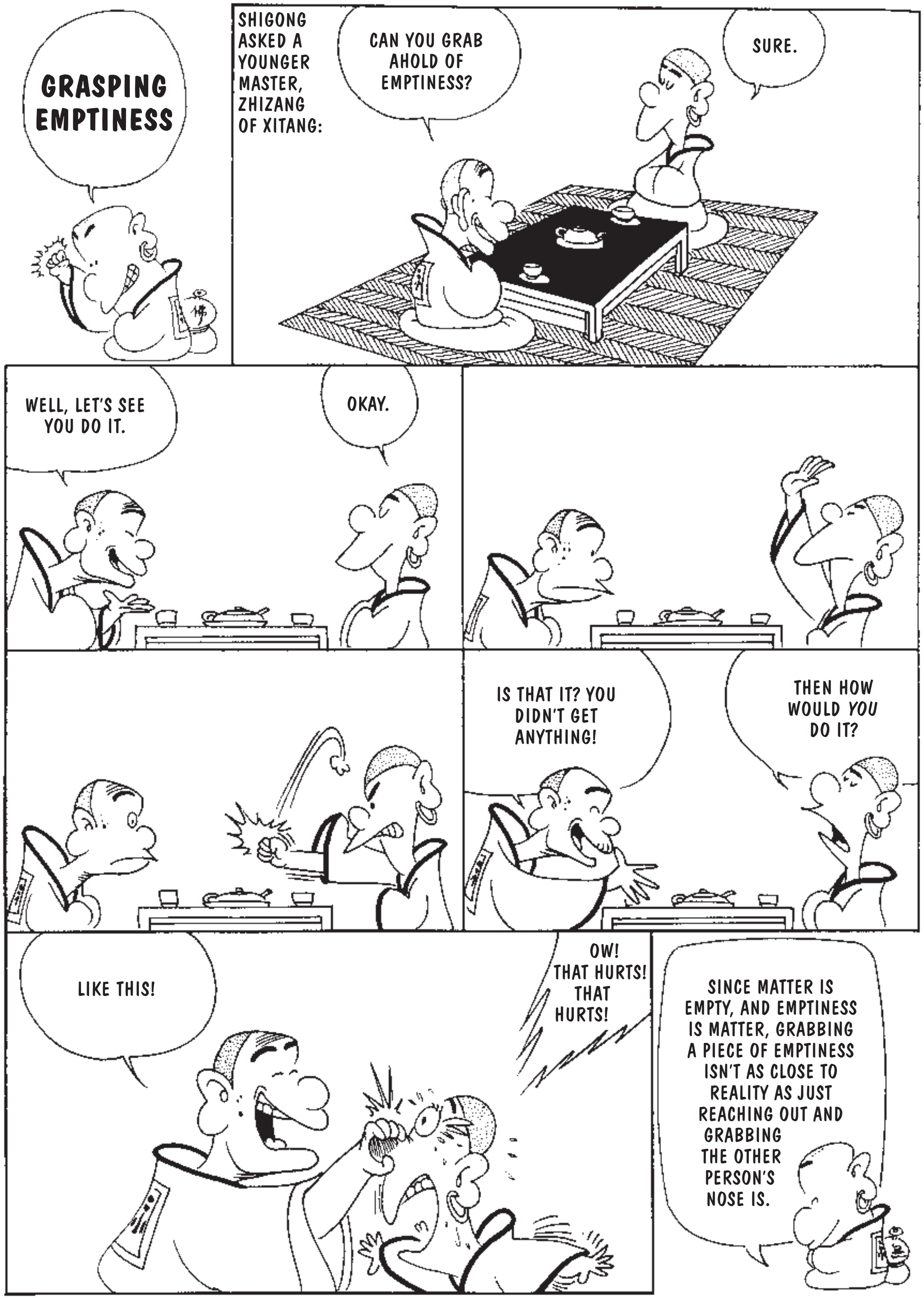


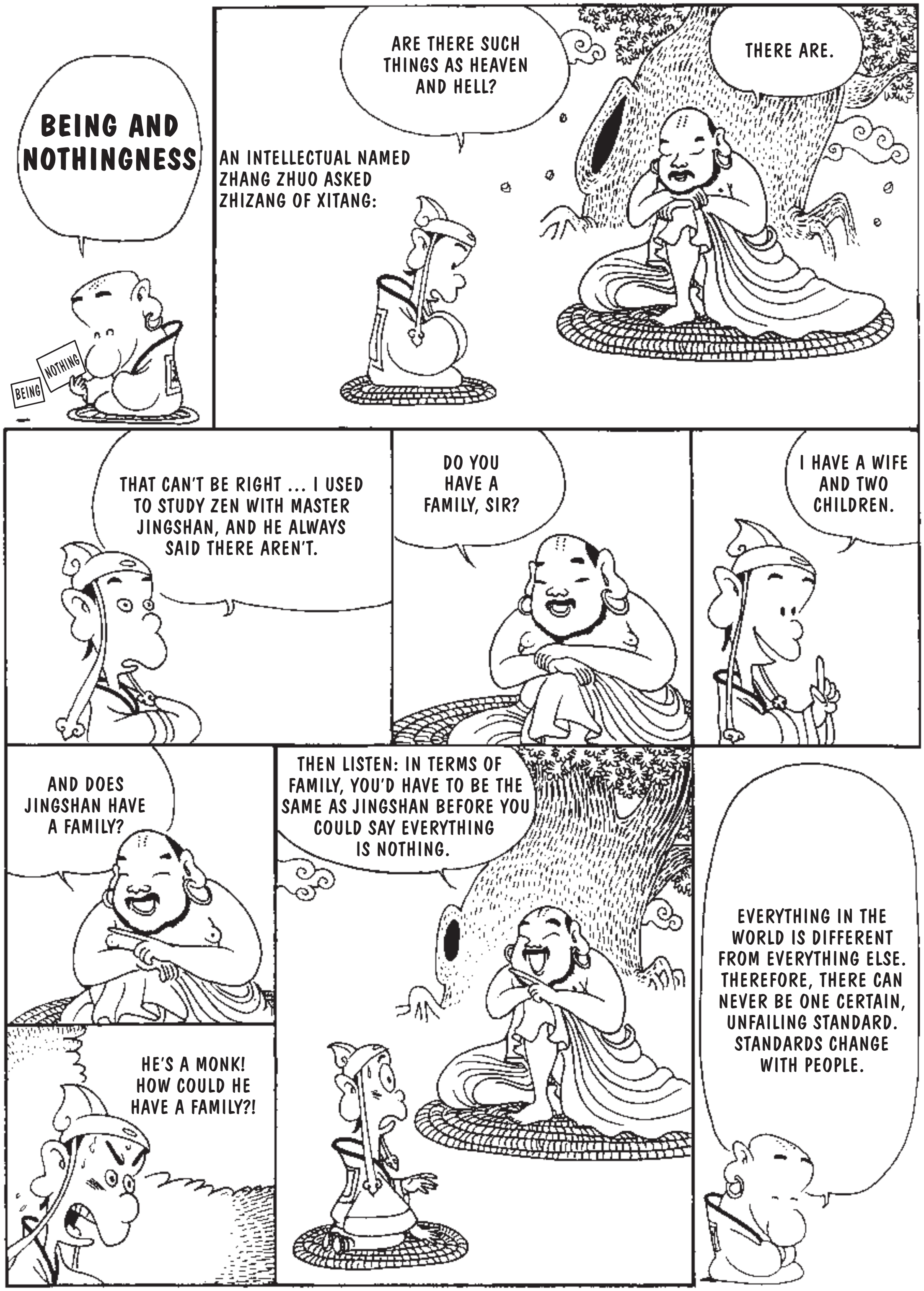
有一童子於外被人詰曰。和尚說何法要。童子竪起指頭。歸而舉似師。師以刀斷其指頭。童子叫喚走出。師召一聲。童子回首。師却竪起指頭。童子豁然領解。

《景德傳燈錄》

撫州石鞏慧藏禪師……。師問西堂。汝還解捉得虛空麼。西堂云。捉得。師云。作麼生捉。堂以手撮虛空。師云。作麼生恁麼捉虛空。堂却問。師兄作麼生捉。師把西堂鼻孔拽。西堂作忍痛聲。

《景德傳燈錄》



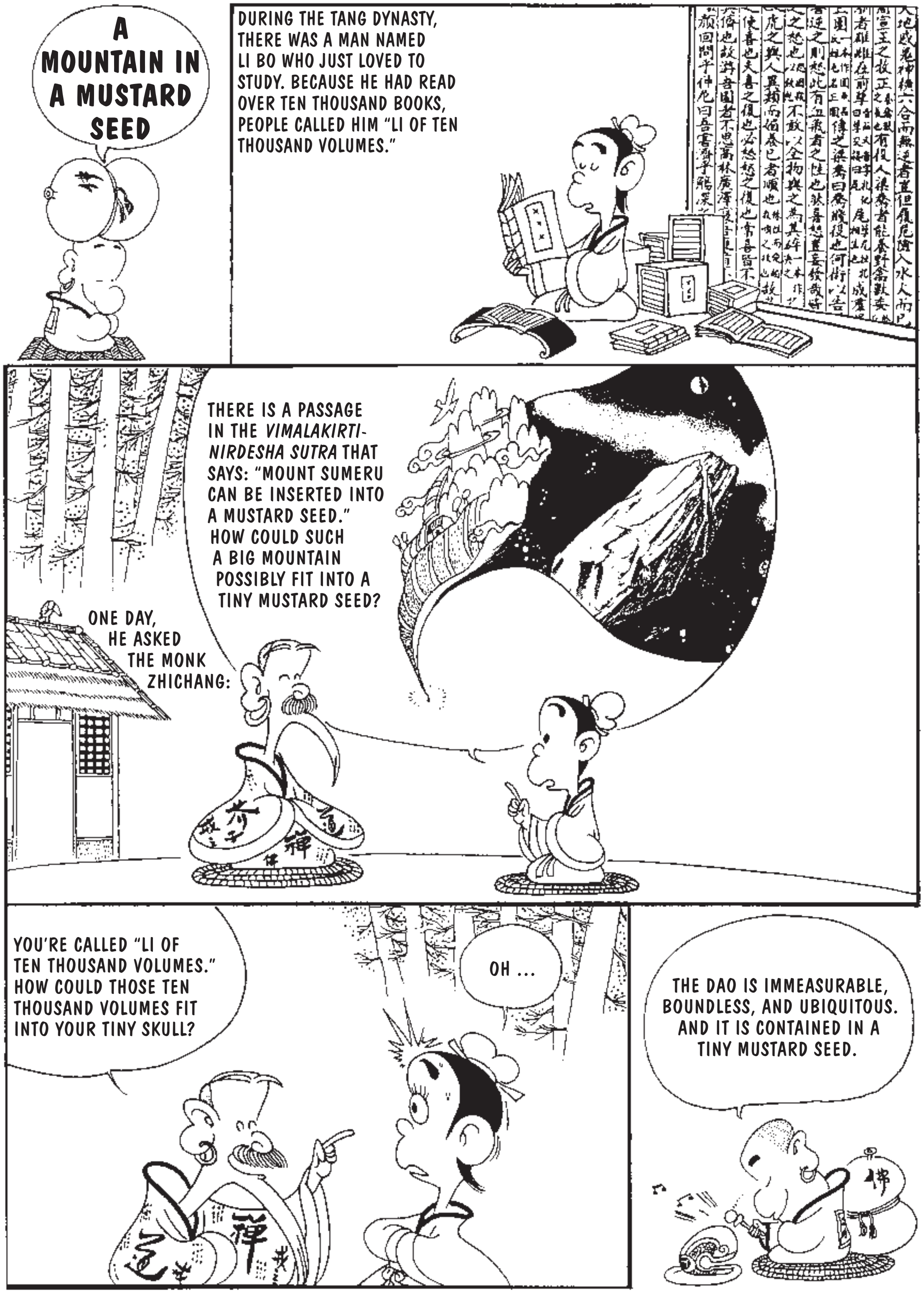


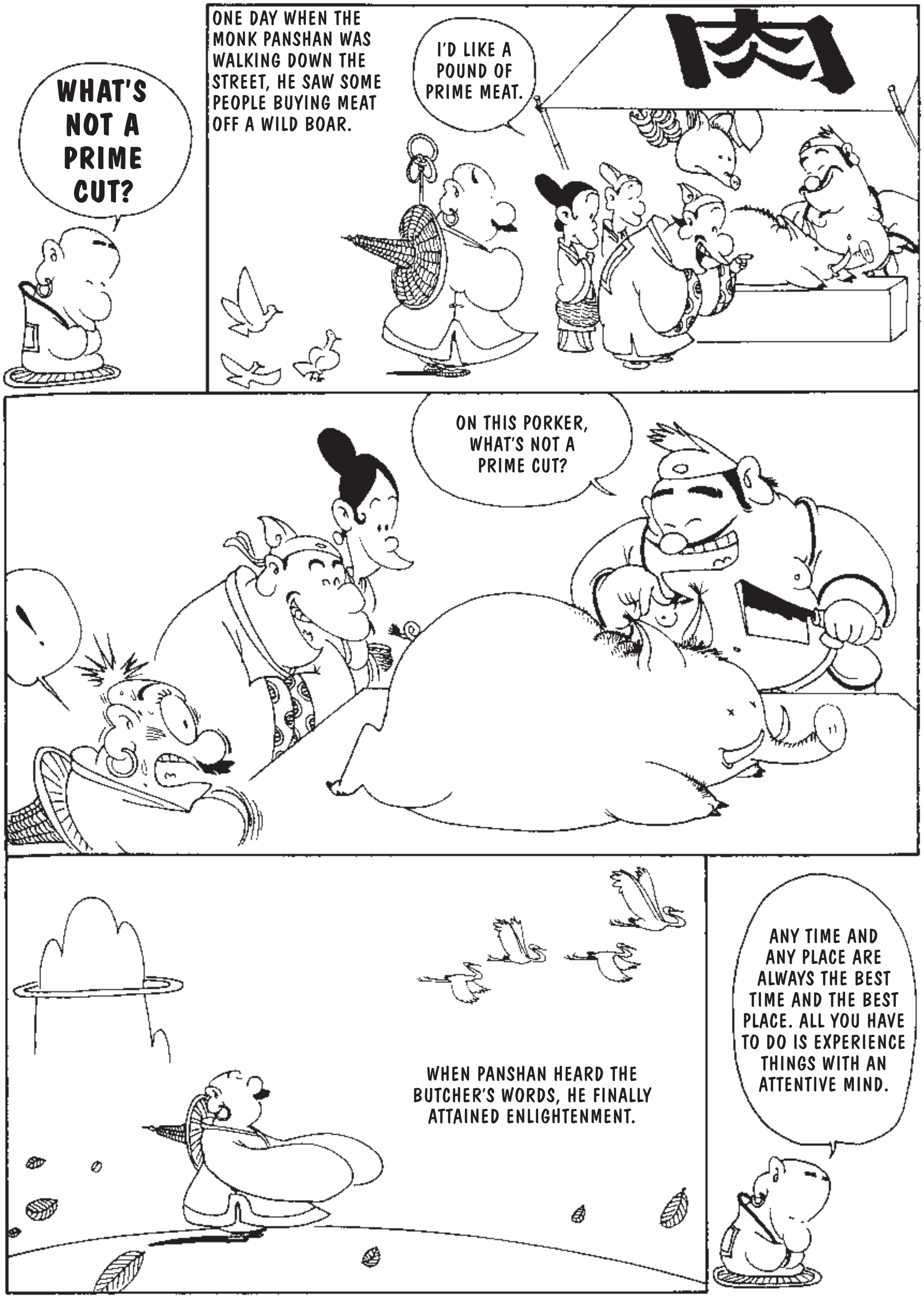
師住西堂。後有一俗士問。有天堂地獄否。師曰有……。曰和尚恁麼道莫錯否。師曰。汝曾見尊宿來耶。曰某甲曾參徑山和尚來。師曰。徑山向汝作麼生道。曰他道一切總無。師曰。汝有妻否。曰有。師曰。徑山和尚有妻否。曰無。師曰。徑山和尚道無即得。

《景德傳燈錄》

唐廬山歸宗寺智常……。渤洽聞多識。百家之書無不該綜。號李萬卷矣……。遂述歸宗禪師善談禪要……。李問曰。
教中有言。須彌納芥子芥子納須彌。如何芥子納得須彌。常曰。人言博士學覽萬卷書籍還是否耶。李曰。忝此虛名。
常曰。摩踵至頂只若干尺身萬卷書向何處著。李俛首無言。再思稱歎。

《宋高僧傳》



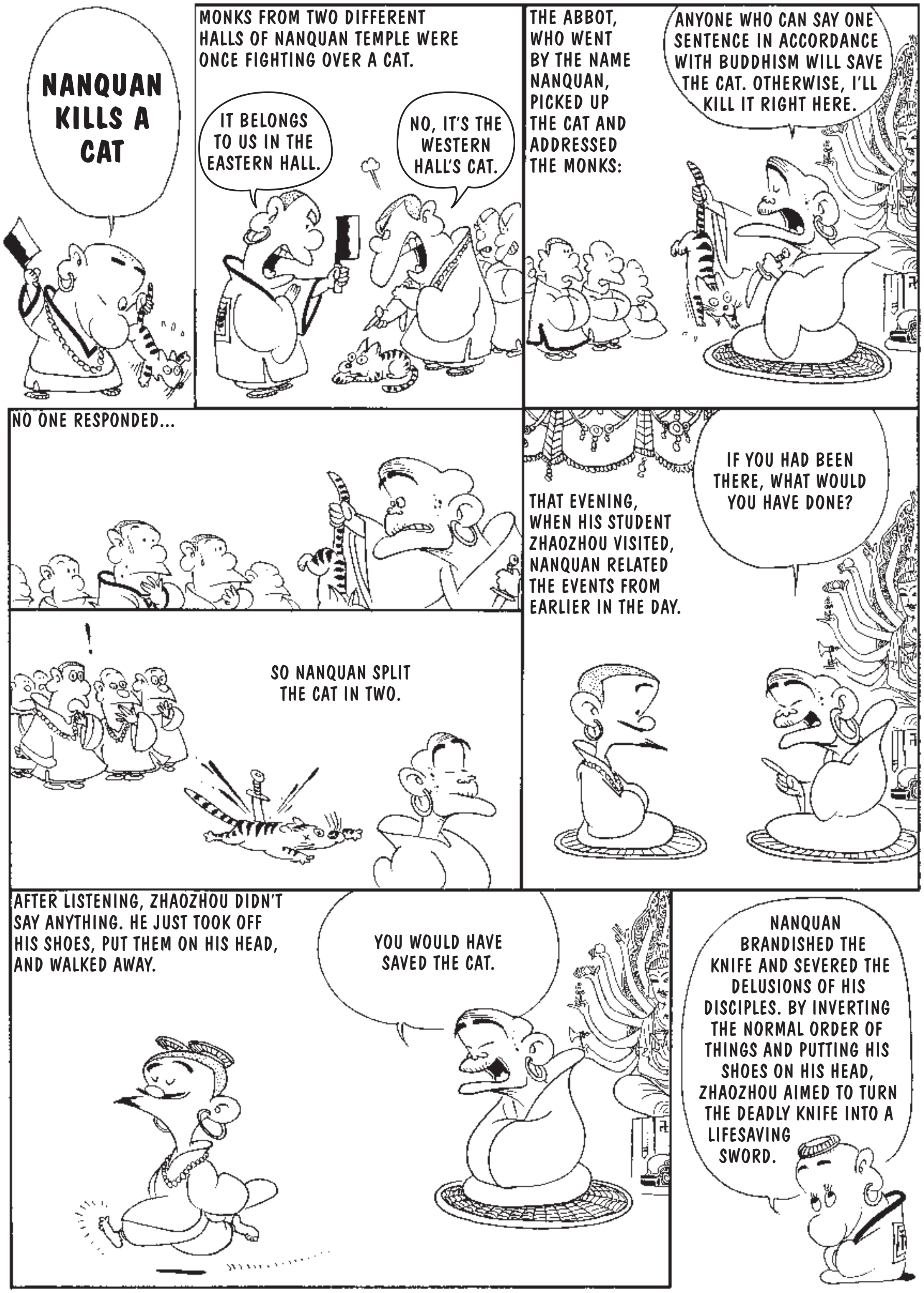


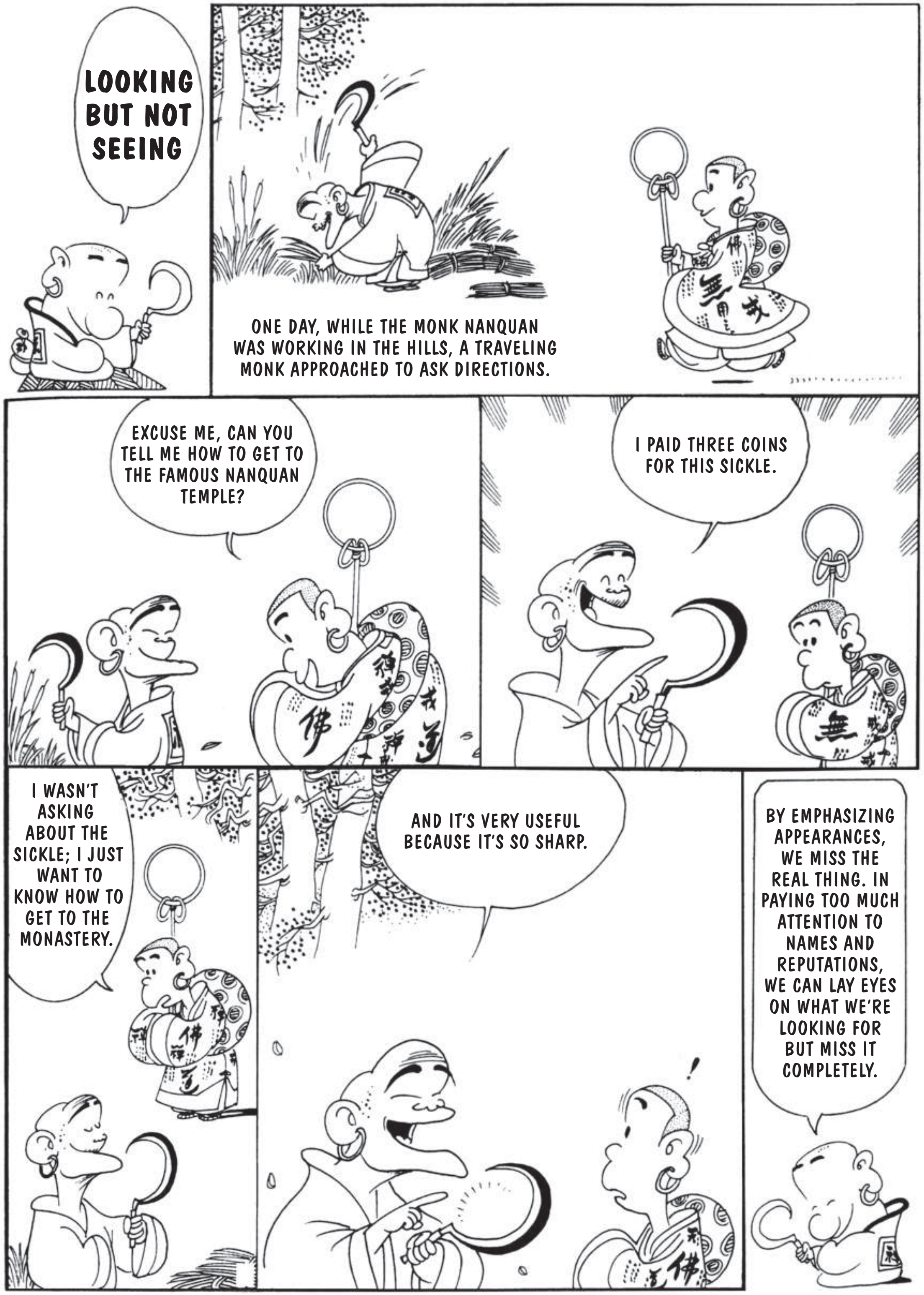
幽州盤山嘗教化於市。至屠肆。見鬻猪肉者謂屠人曰。精底割一斤來。屠人釋刀而對曰。那箇是不精底。師於言下有省。

《祖庭事苑》

南泉和尚。因東西堂爭猫兒。泉乃提起云。大眾道得即救。道不得即斬却也。眾無對。泉遂斬之。晚趙州外歸。泉舉似州。州乃脫履。安頭上而出。泉云。子若在即救得猫兒。

《無門關》





池州南泉普願禪師……。師在山上作務。僧問。南泉路向甚麼處去。師拈起鎌子曰。我這茆鎌子。三十錢買得。曰。不問茆鎌子。南泉路向甚麼處去。師曰。我使得正快。

《五燈會元》

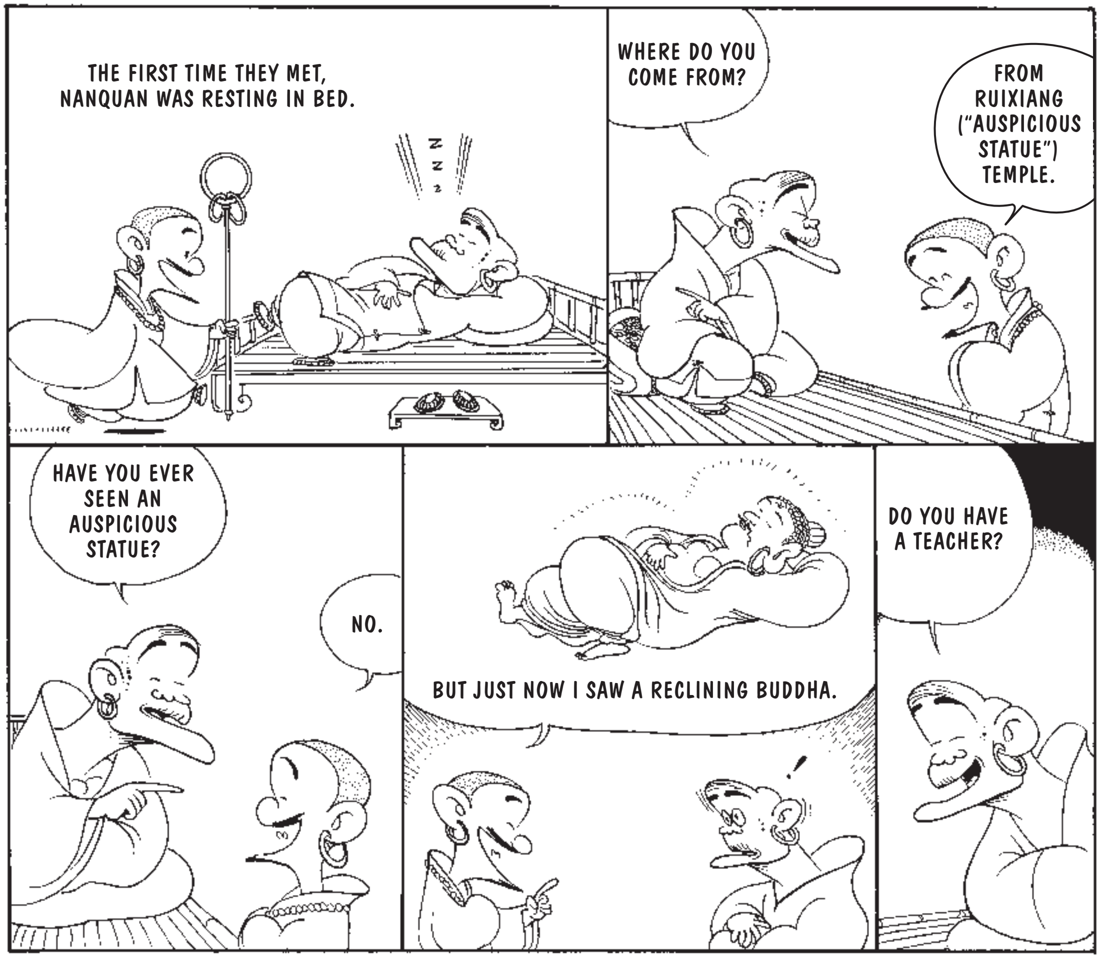
釋從諗。青州臨淄人也。姓郝氏。童稚之歲孤介弗群。越二親之羈絆。超然離俗。乃投本州龍興伽藍從師剪落。尋往嵩山琉璃壇納戒。師勉之聽習於經律但染指而已。聞池陽願禪師道化翕如。諗執心定志鑽仰忘疲。南泉密付授之。

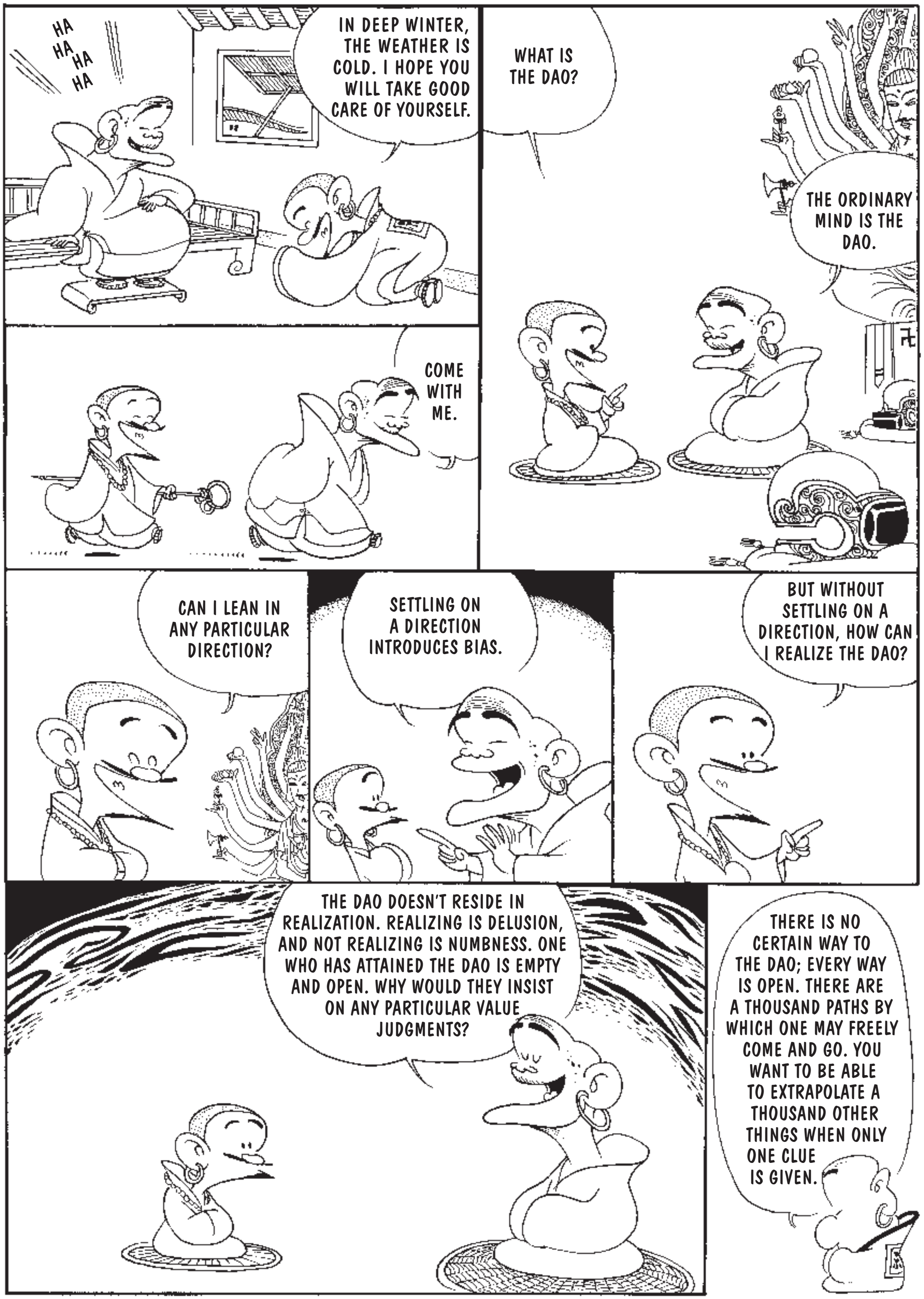
值南泉偃息。而問曰近離什麼處。師曰。近離瑞像院。曰還見瑞像麼。師曰。不見瑞像只見臥如來。曰汝是有主沙彌無主沙彌。師曰。有主沙彌。曰主在什麼處。

CONGSHEN OF ZHAOZHOU
(778–863)

LAY SURNAME HAO, ZHAOZHOU WAS FROM LINZI IN QINGZHOU. WHEN HE WAS VERY YOUNG, HE LEFT HOME FOR THE ORDER AT LONGXING TEMPLE, AND HE TOOK HIS VOWS AT SONG MOUNTAIN. LATER, HE WENT TO CHI PREFECTURE IN ANHUI PROVINCE TO STUDY UNDER NANQUAN.





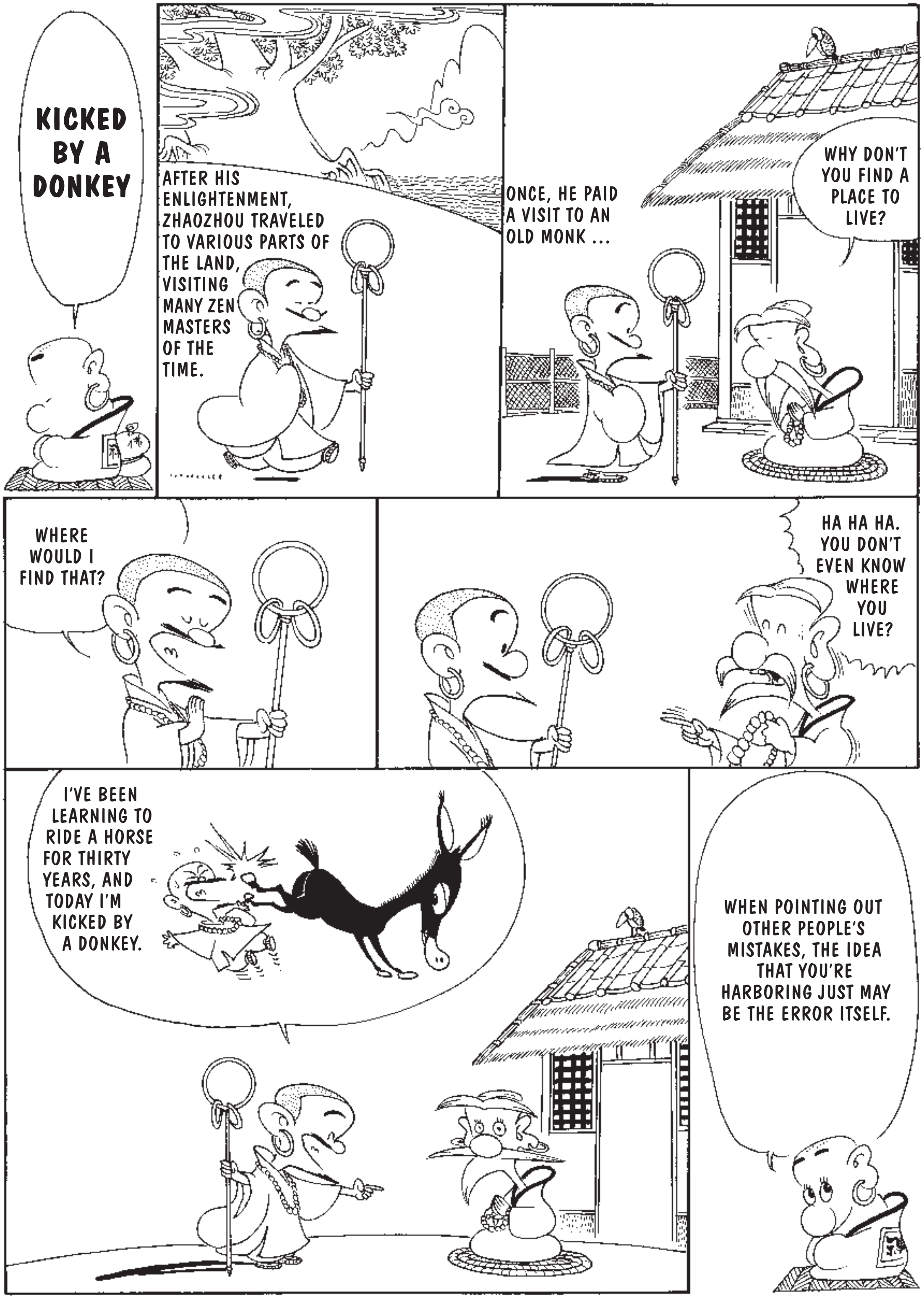


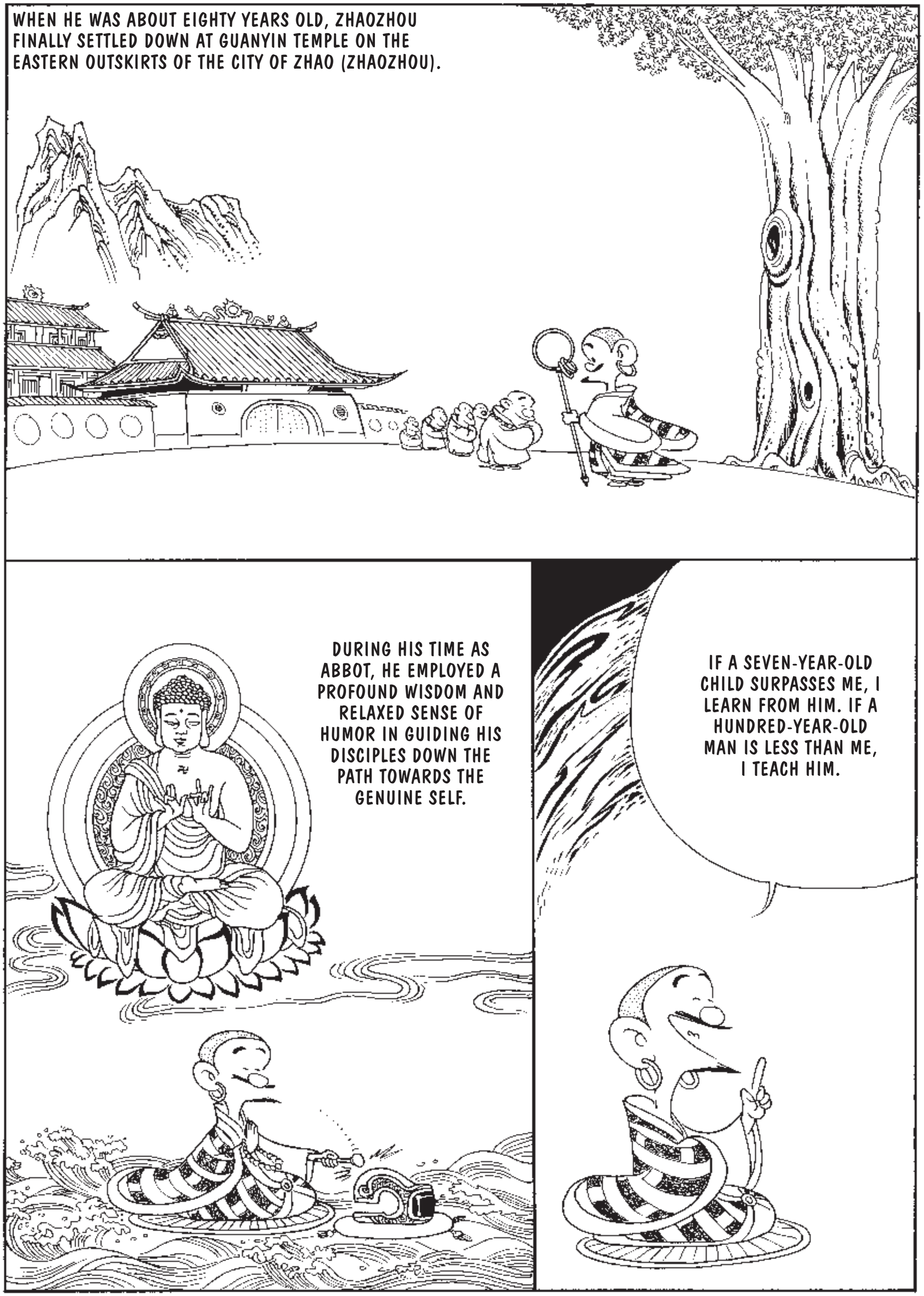
師曰。仲冬嚴寒伏惟和尚尊體萬福。南泉器之而許入室。異日問南泉。如何是道。南泉曰。平常心是道。師曰。還可趣向否。南泉曰。擬向即乖。師曰。不擬時如何知是道。南泉曰。道不屬知不知。知是妄覺不知是無記。若是真達不疑之道。猶如太虛廓然虛豁。豈可強是非邪。

《宋高僧傳》、《景德傳燈錄》

師又到一老宿處，老宿云：「老大人何不覓取住處？」師云：「什摩處是某甲住處？」老宿云：「老大人住處也不識！」師云：「三十年學騎馬，今日被驢撲。」

《祖堂集》



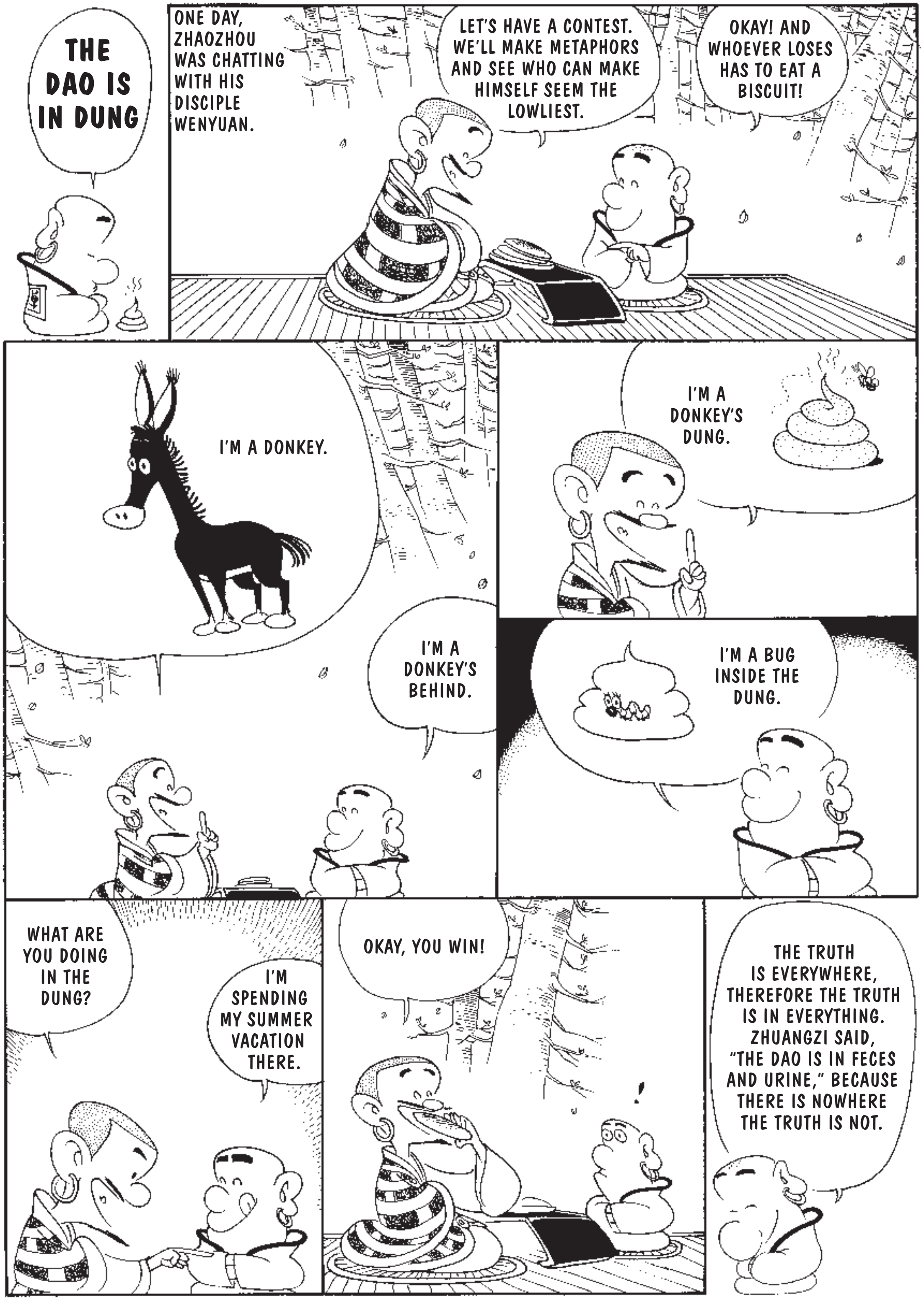


常自謂曰：「七歲童兒勝我者，我即問伊；百歲老翁不及我者，我即教佗。」年至八十，方住趙州城東觀音院。
師之玄言布於天下。時謂趙州門風。皆悚然信伏矣。
《趙州和尚語錄》、《景德傳燈錄》

問：「寸絲不掛時如何？」師云：「不掛什麼？」僧云：「不掛寸絲。」師云：「太好不掛！」

《祖堂集》



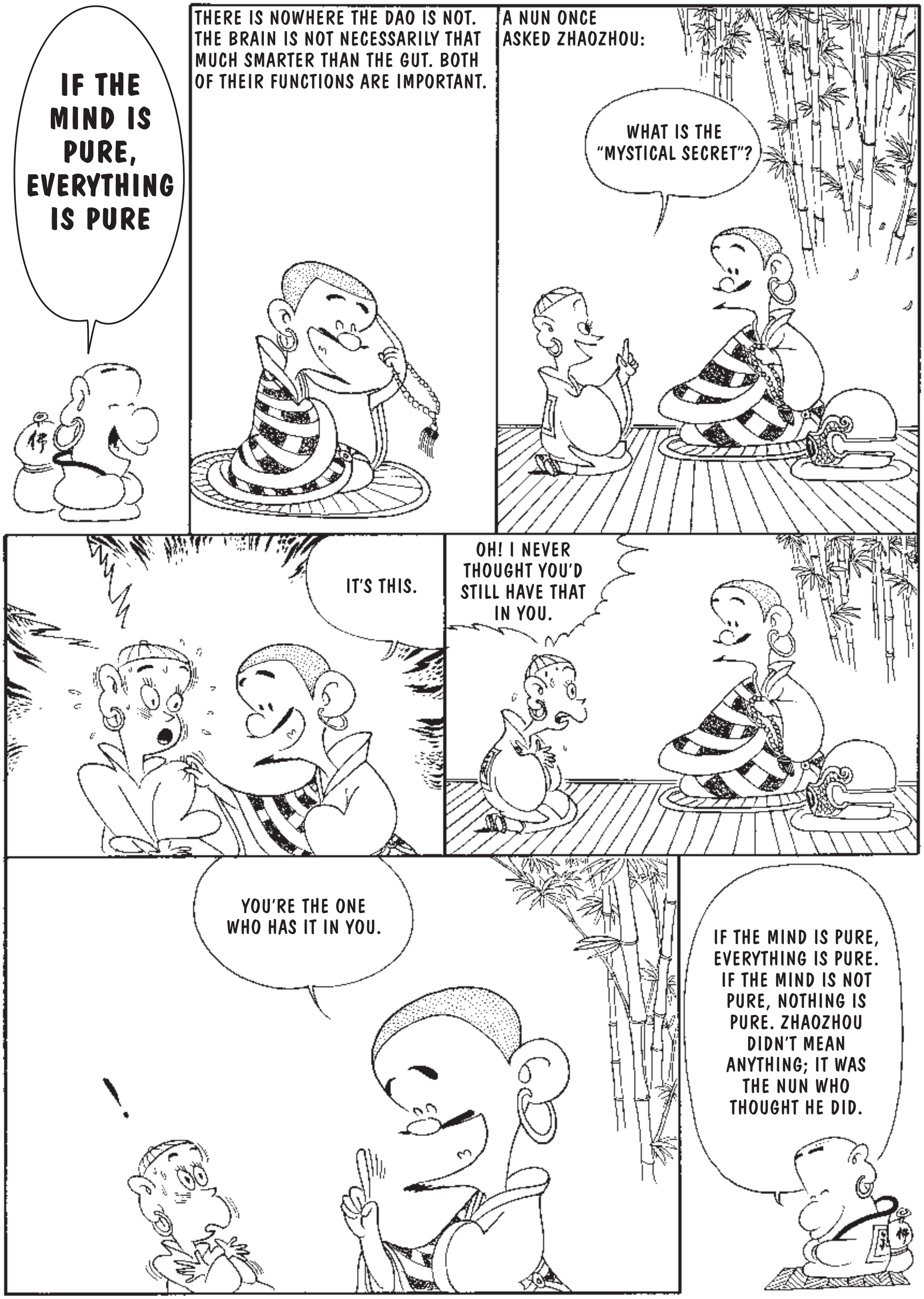


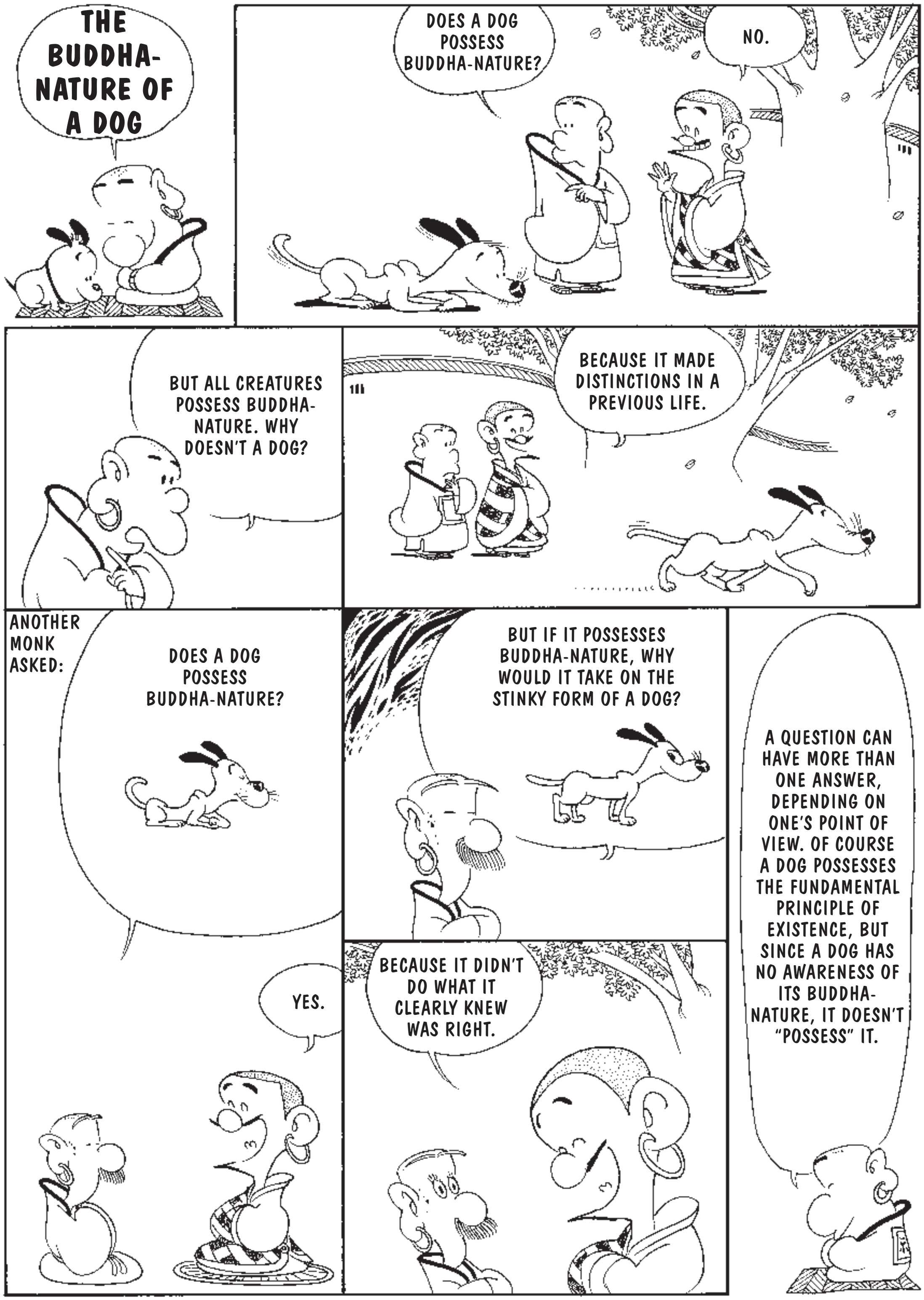
師與小師文遠論義，不得占勝，占勝者輸餬餅。師云：「我有一頭驢！」遠云：「我是驢紂。」師云：「我是驢糞。」遠云：「我是糞中虫。」師云：「你在彼中作麼？」遠云：「我在彼中過夏。」師云：「把將餬餅來。」

《趙州和尚語錄》

尼問：「如何是密密意？」師以手恰之。云：「和尚猶有者箇在！」師云：「是你有者箇。」

《趙州和尚語錄》



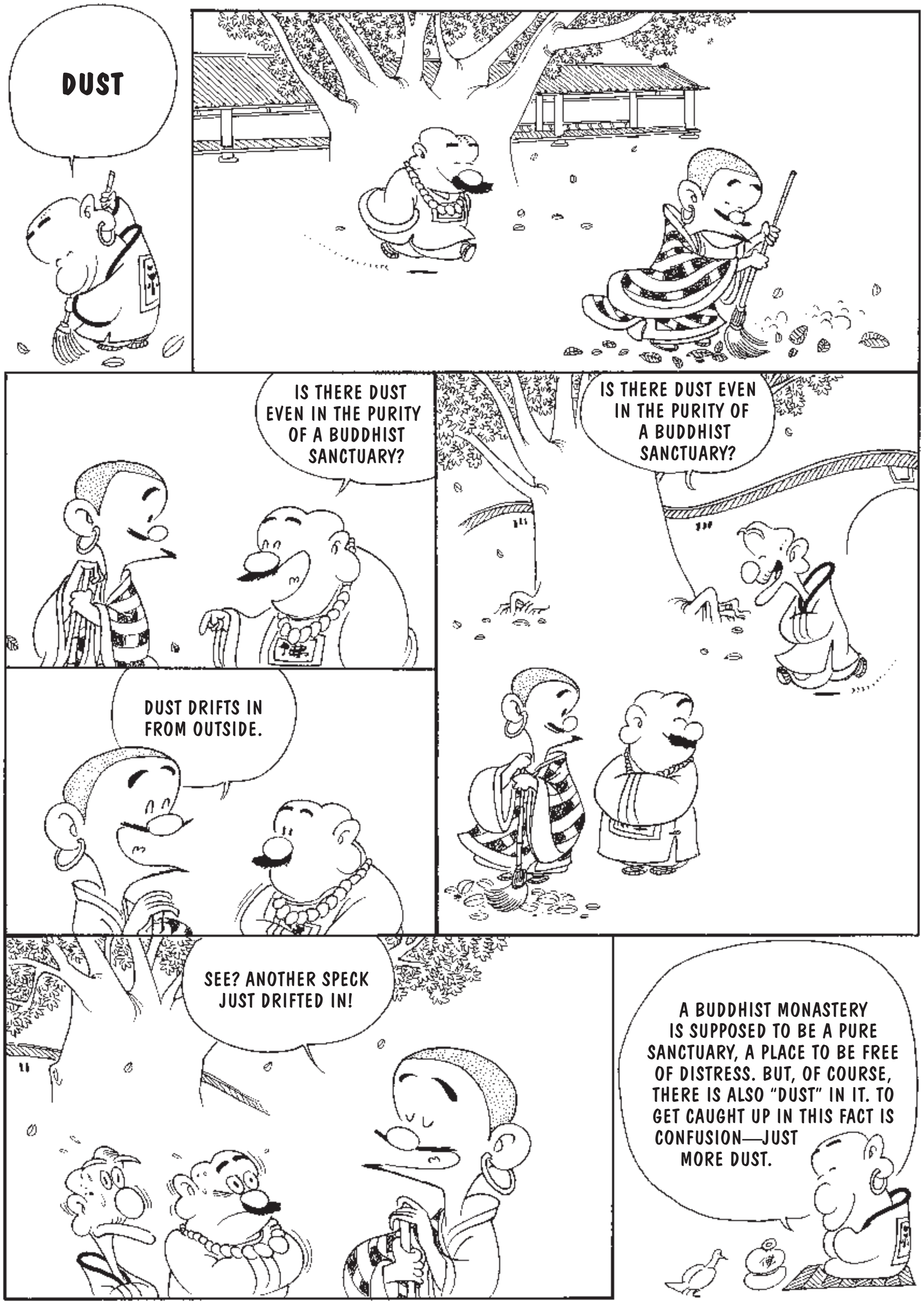


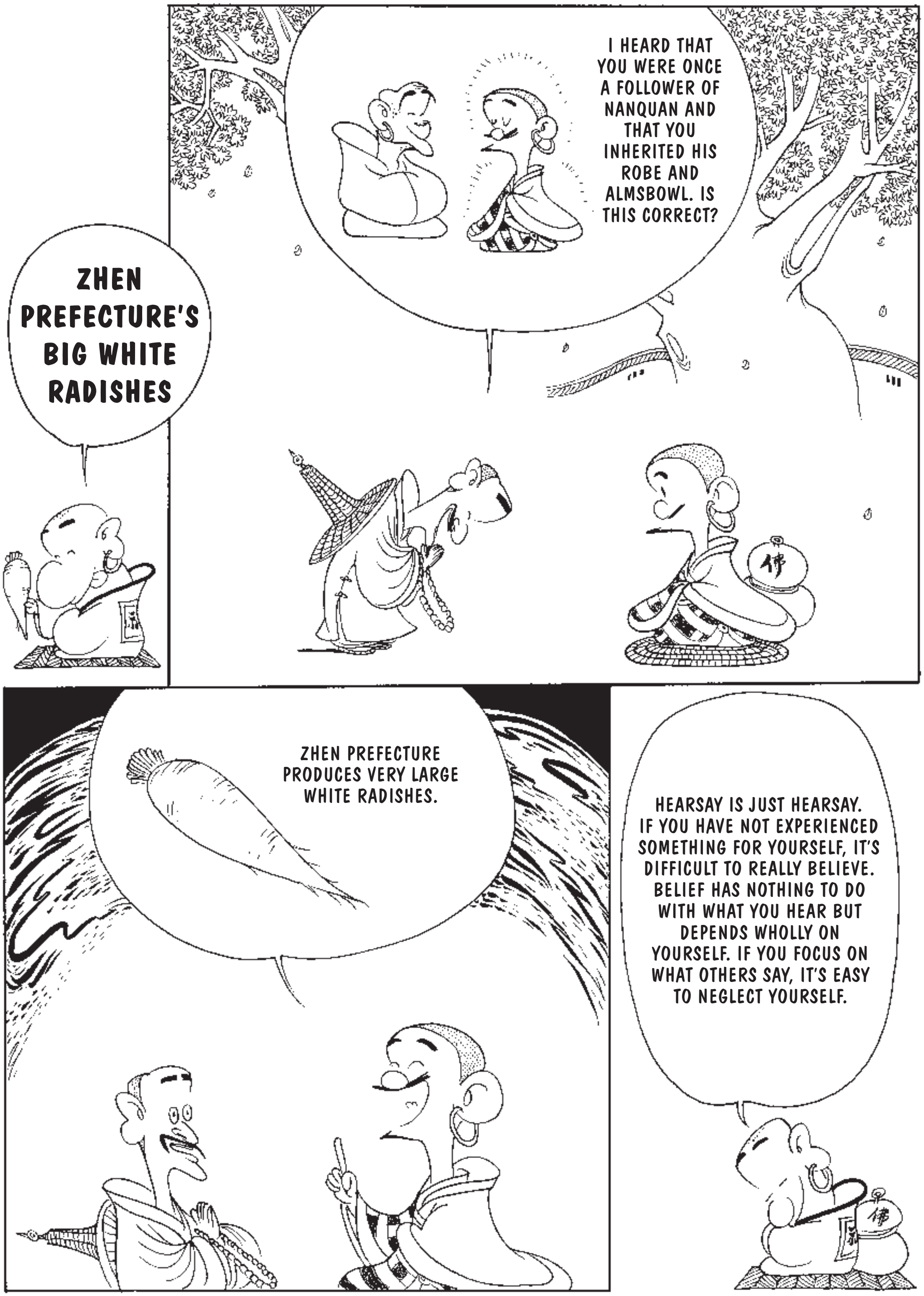
僧問趙州。狗子還有佛性也無。州云。有。僧云。既有。為甚麼却撞入這箇皮袋。州云。為他知而故犯。又有僧問。狗子還有佛性也無。州曰。無。僧云。一切眾生皆有佛性。狗子為什麼却無。州云。為伊有業識在。

《萬松老人評唱天童覺和尚頌古從容庵錄》

一日州掃地次。僧問。和尚是善知識。為什麼有塵。州云。外來底。又問。清淨伽藍。為什麼有塵。州云。又有一點也。

《佛果圜悟禪師碧巖錄》



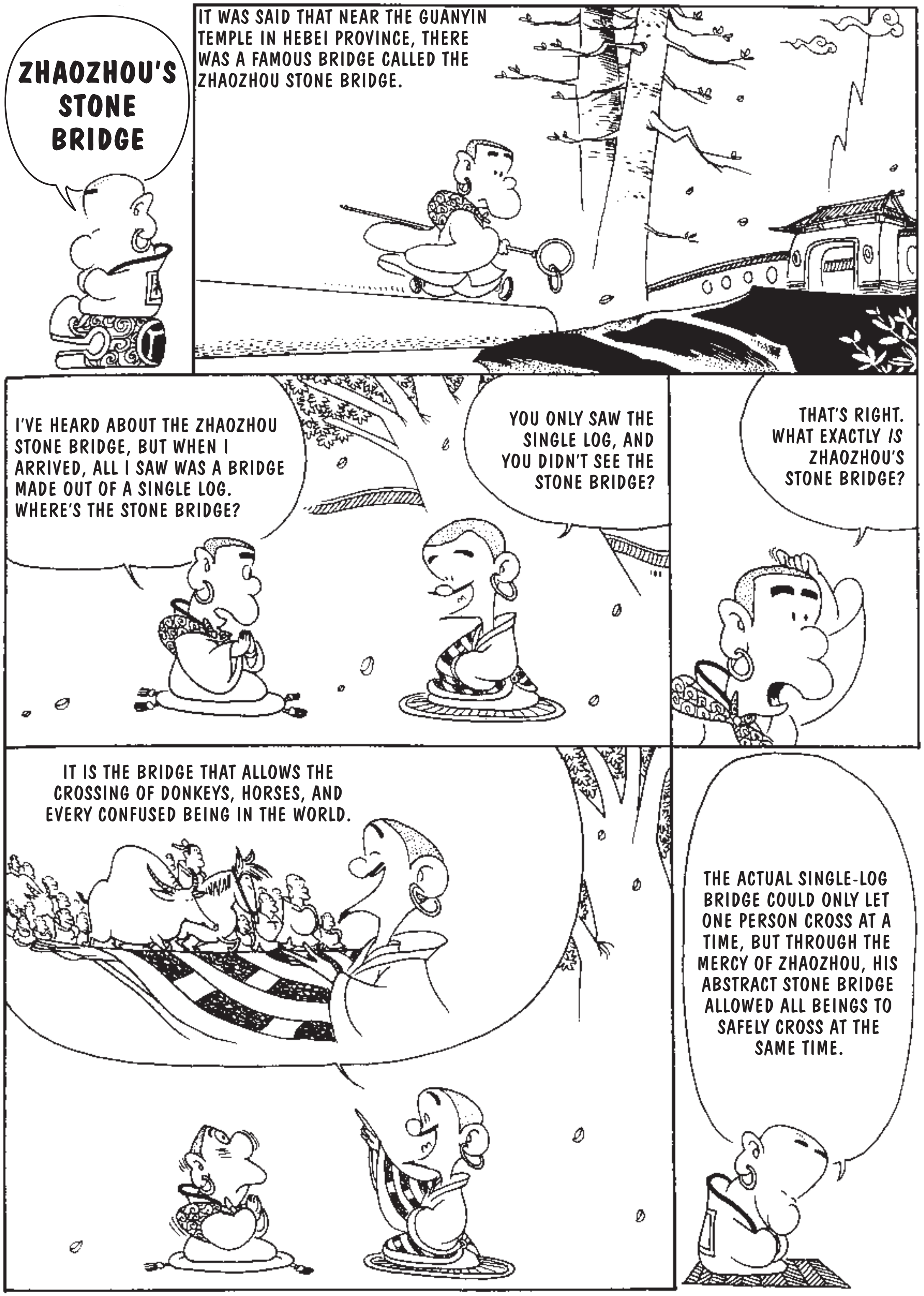


僧問趙州。承聞和尚親見南泉。是否。州云。鎮州出大蘿蔔頭。

《佛果圜悟禪師碧巖錄》

僧問。久嚮。趙州石橋。到來只見掠彴。師云。汝只見掠彴不見趙州橋。僧云。如何是趙州橋。師云。過來。
又有僧同前問。師亦如前答。僧云。如何是趙州橋。師云。度驢度馬。僧云。如何是掠彴。師云。箇箇度人。

《景德傳燈錄》



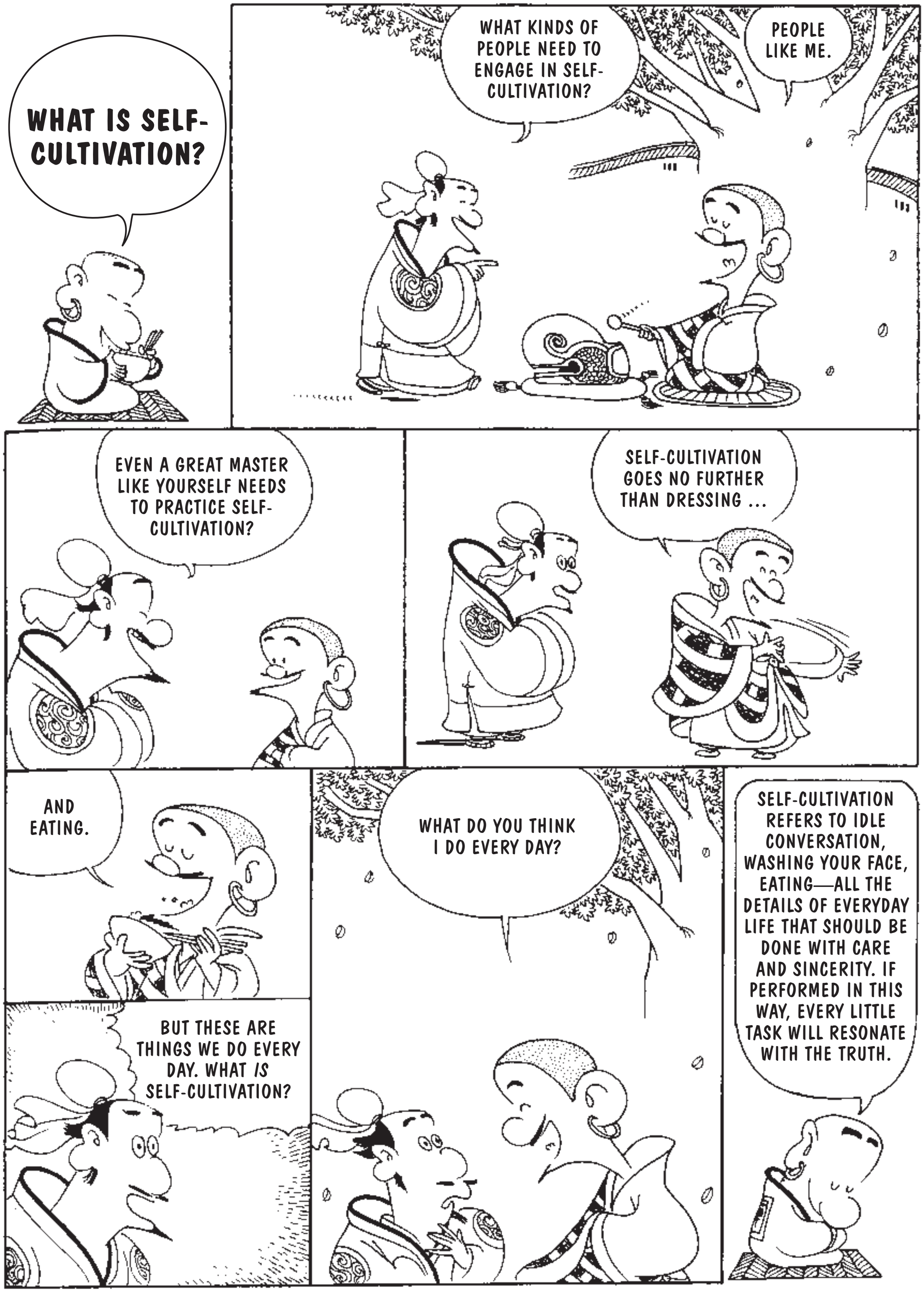


僧問。學人迷昧乞師指示。師云。喫粥也未。僧云。喫粥也。師云。洗鉢去。其僧忽然省悟。

《景德傳燈錄》

問：「了事底人如何？」師云：「正大修行。」學云：「未審和尚還修行也無？」師云：「著衣喫飯。」學云：「著衣喫飯尋常事，未審修行也無？」師云：「你且道我每日作什麼？」

《趙州和尚語錄》





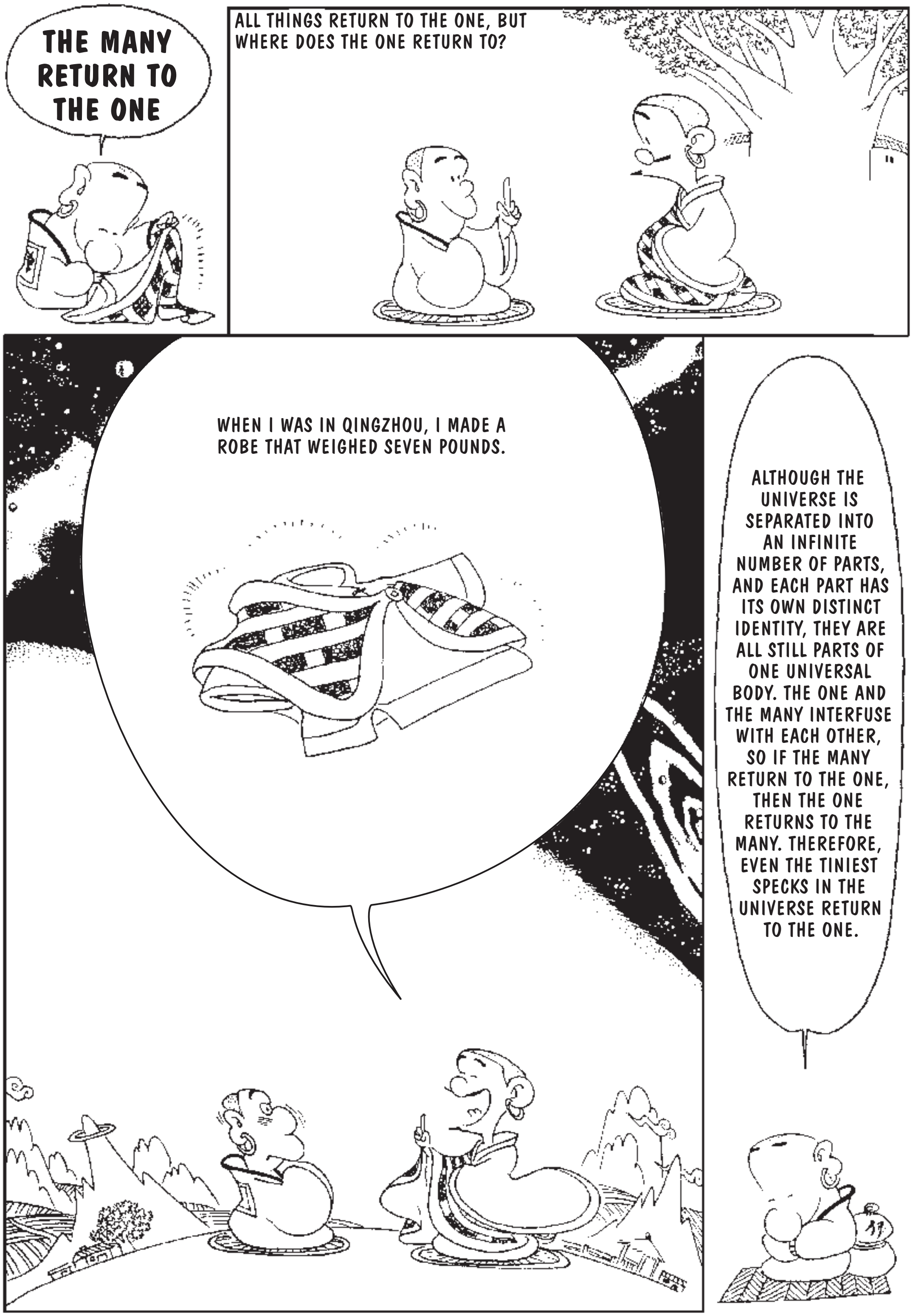
問：「柏樹子還有佛性也無？」師云：「有。」云：「幾時成佛？」師云：「待虛空落地。」云：「虛空幾時落地？」

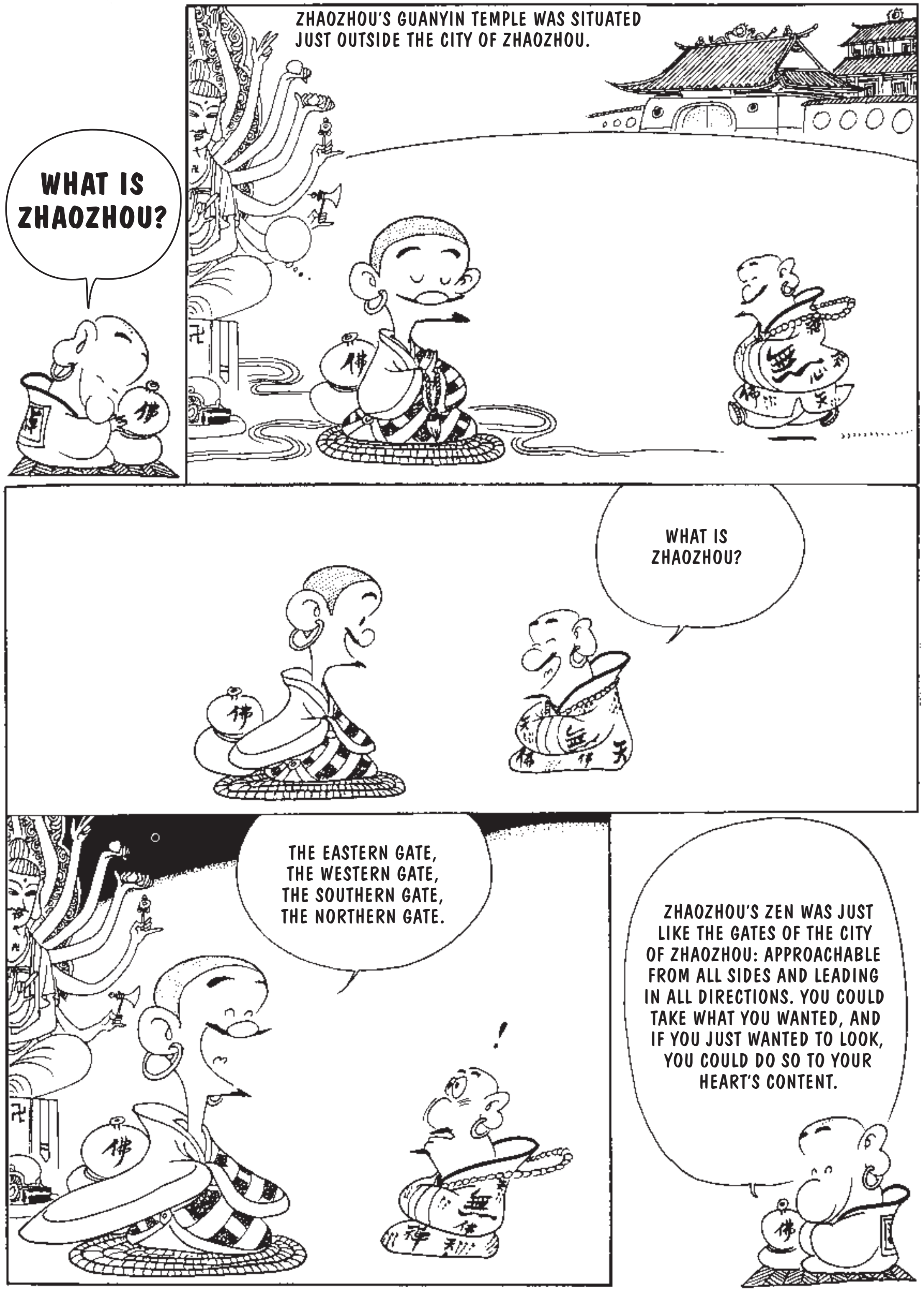
師云：「待柏樹子成佛。」

《趙州和尚語錄》

問：「萬法歸一，一歸何所？」師云：「我在青州作一領布衫，重七斤。」

《趙州和尚語錄》



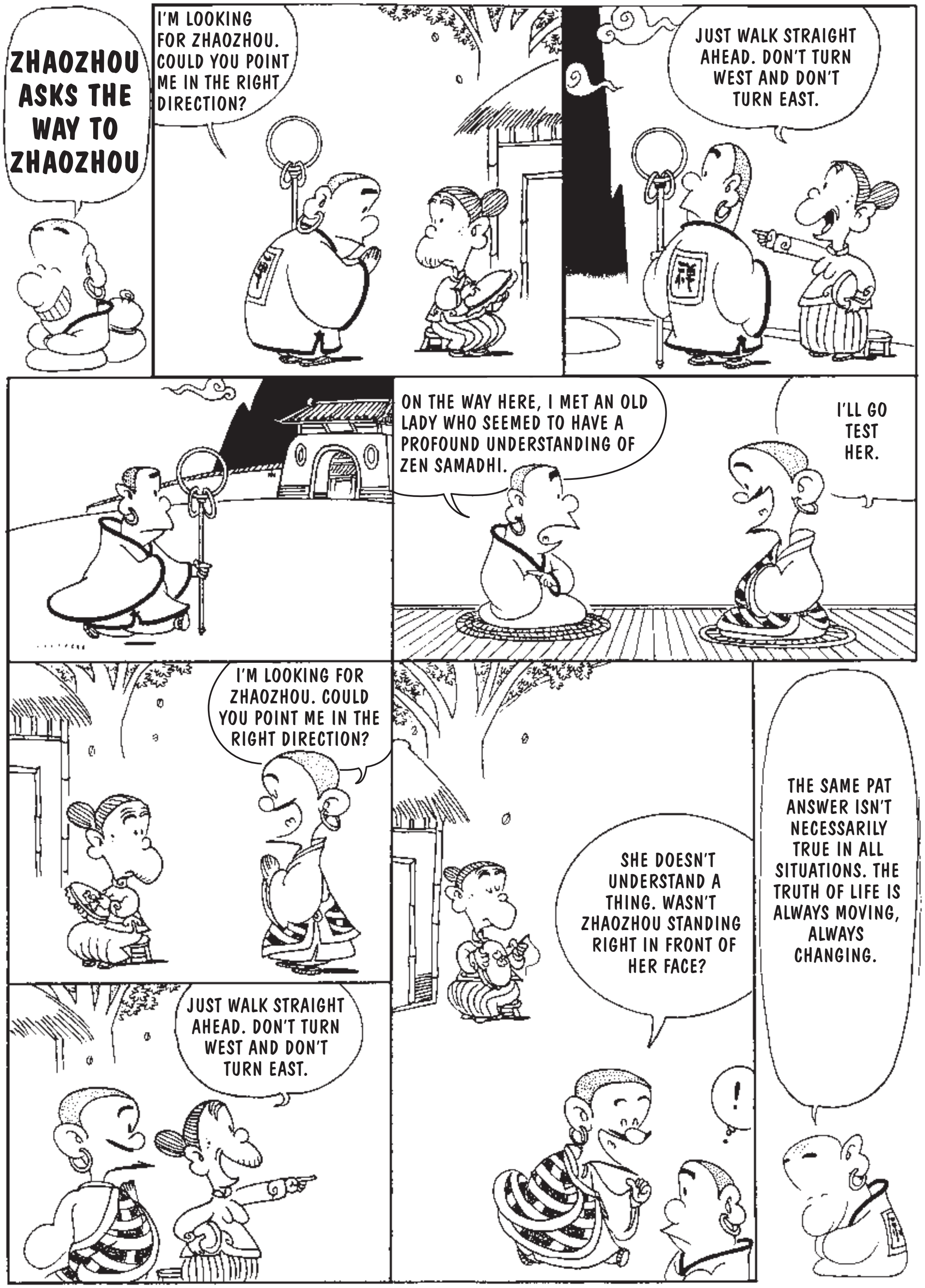


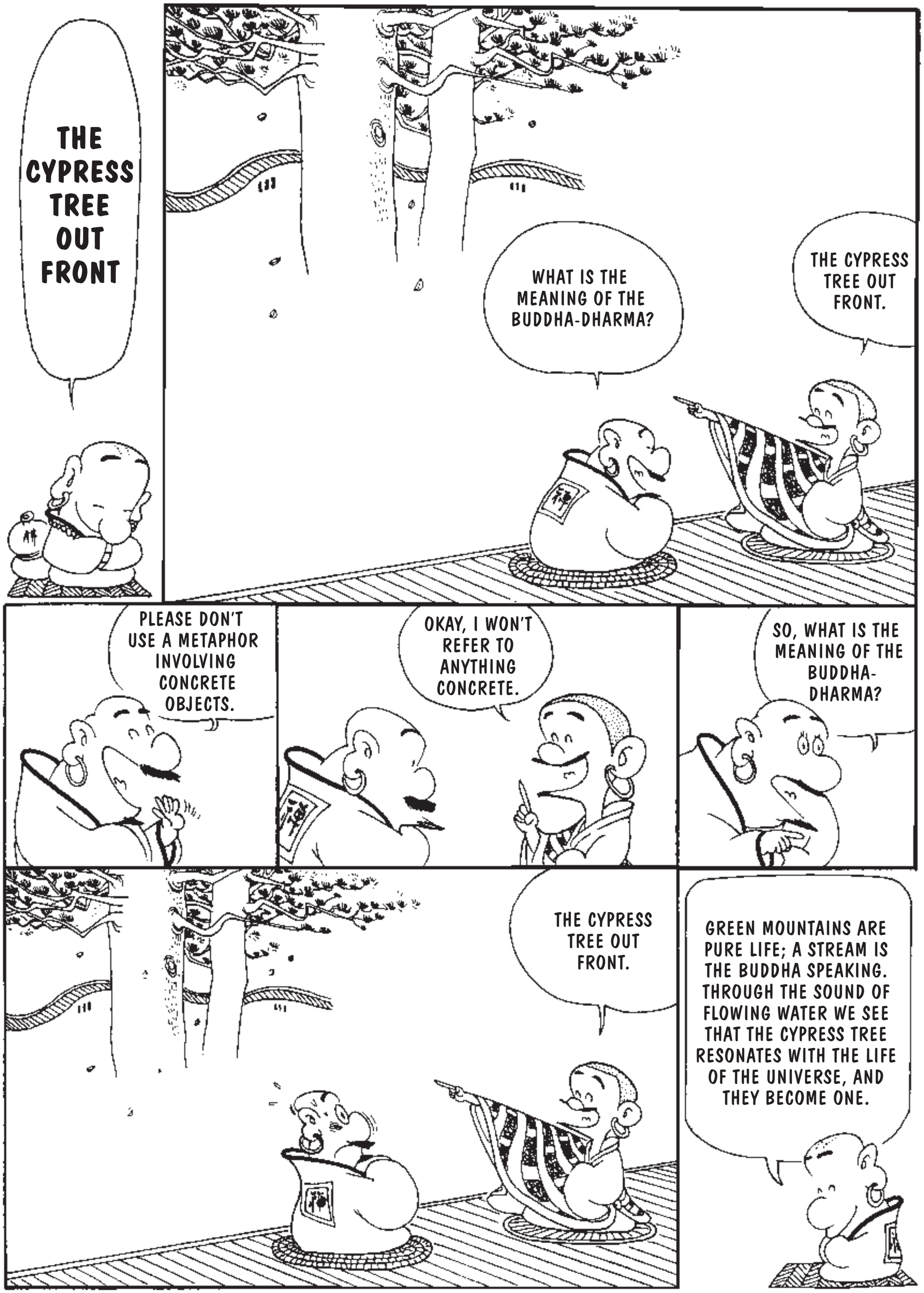
問：「如何是趙州？」師云：「東門西門南門北門。」

《趙州和尚語錄》

有僧遊五臺。問一婆子云。臺山路向什麼處去。婆子云。驀直恁麼去。僧便去。婆子云。又恁麼去也。其僧舉似師。師云。待我去勘破遮婆子。師至明日便去問。臺山路向什麼處去。婆子云。驀直恁麼去。師便去。婆子云。又恁麼去也。師歸院謂僧云。我為汝勘破遮婆子了也。

《景德傳燈錄》

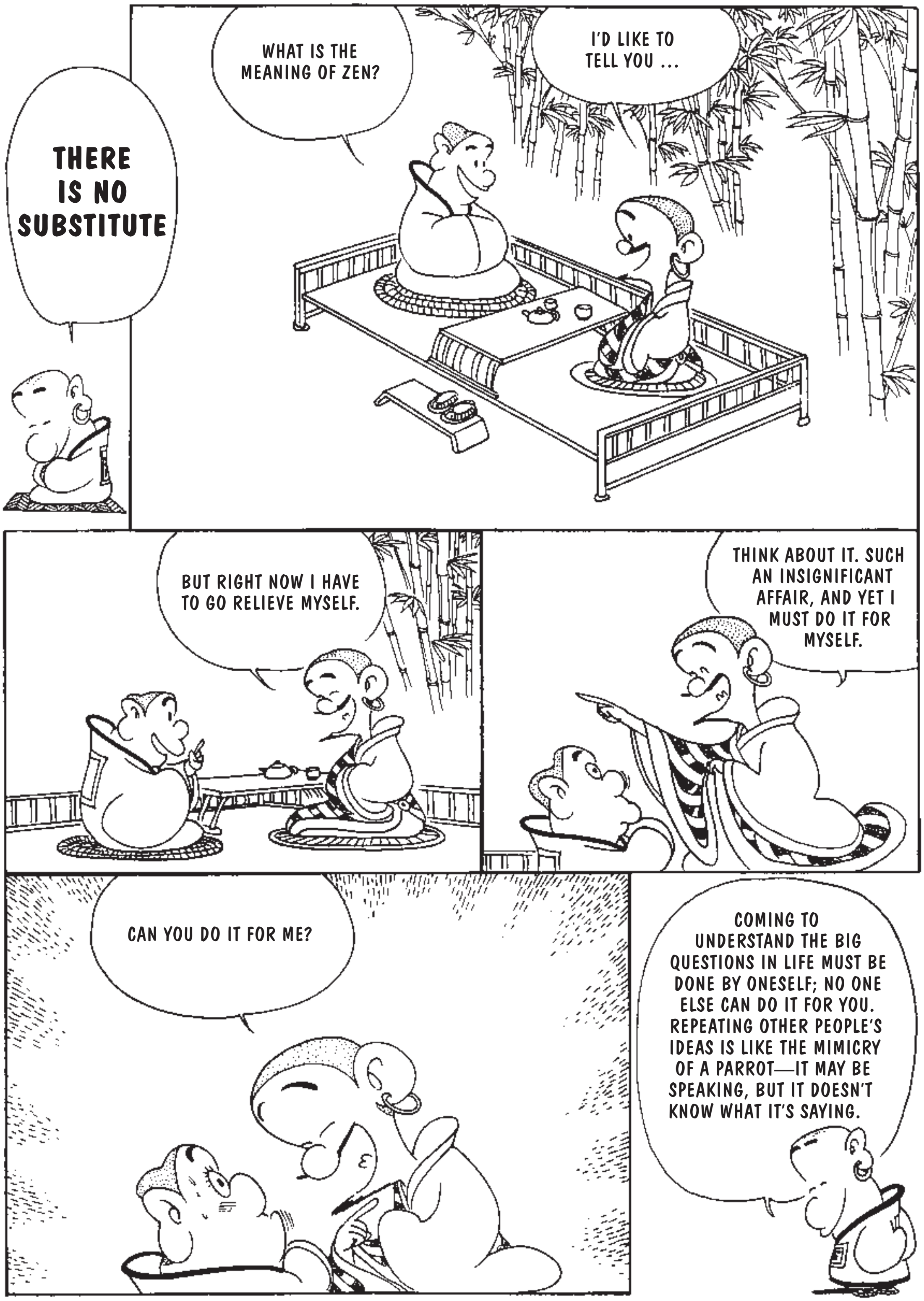


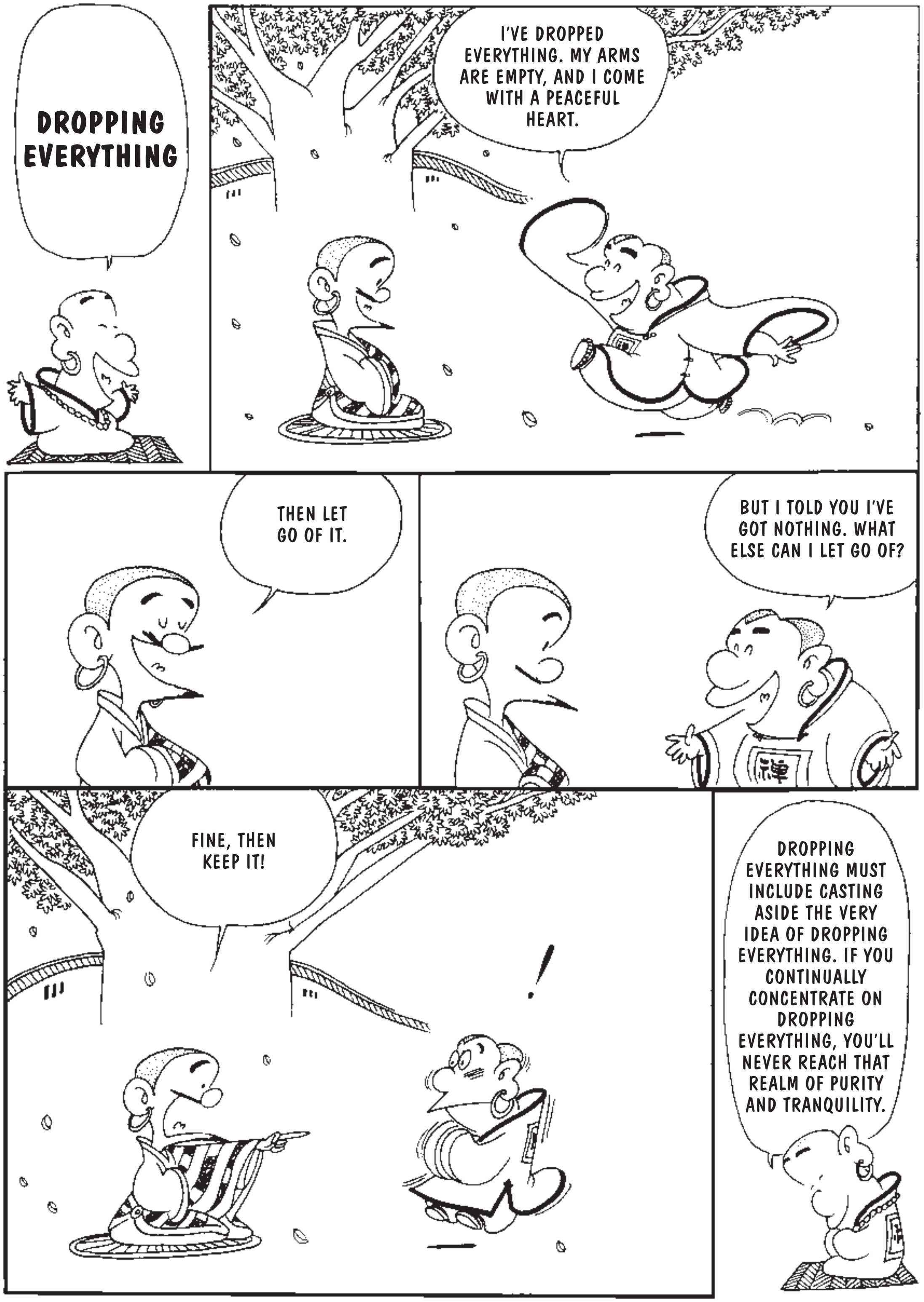


僧問：「如何是祖師西來意？」師云：「庭前柏樹子。」學云：「和尚莫將境示人。」師云：「我不將境示人。」云：「如何是祖師西來意？」師云：「庭前柏樹子。」

《趙州和尚語錄》

問：「急切處，請師道。」師云：「尿是小事，須是老僧自去始得。」
《趙州和尚語錄》



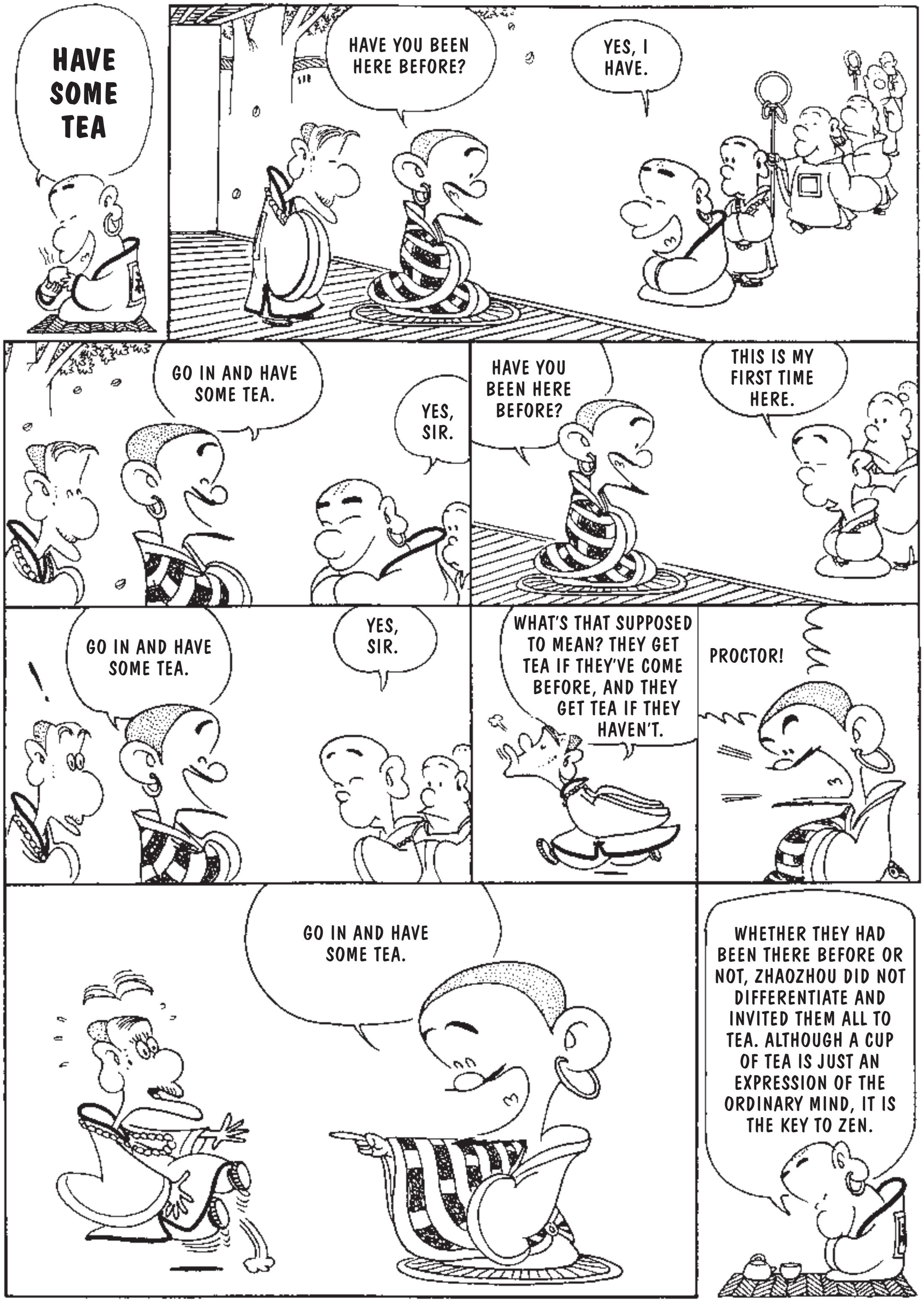


洪州新興嚴陽尊者。初參趙州。問。一物不將來時如何。州曰。放下著。師曰。既是一物不將來。放下箇甚麼。州曰。放不下。擔取去。師於言下大悟。

《五燈會元》

師問二新到：「上座曾到此間否？」云：「不曾到。」師云：「喫茶去！」又問那一人：「曾到此間否？」云：「曾到。」師云：「喫茶去！」院主問：「和尚！不曾到，教伊喫茶去，即且致；曾到，為什麼教伊喫茶去？」師云：「院主。」院主應喏。師云：「喫茶去！」

《趙州和尚語錄》





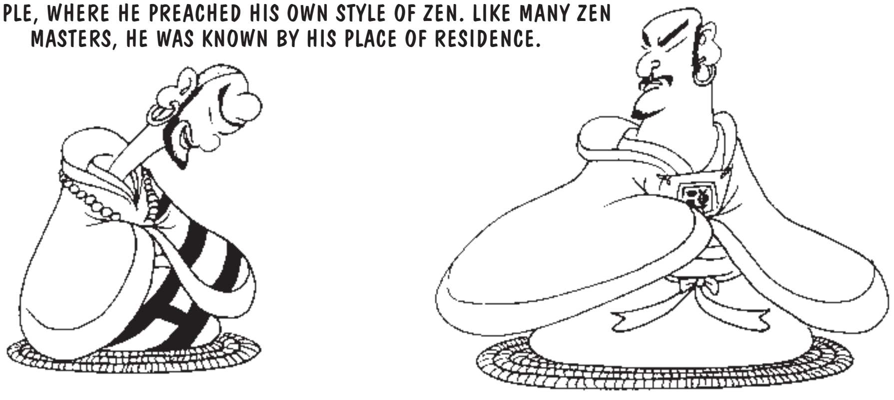
崔郎中問：「大善知識還入地獄也無？」師云：「老僧末上入。」崔云：「既是大善知識，為什麼入地獄？」師云：「老僧若不入，爭得見郎中？」……問：「無為寂靜底人，莫落在沉空也無？」師云：「落在沉空。」云：「究竟如何？」師云：「作驢，作馬。」

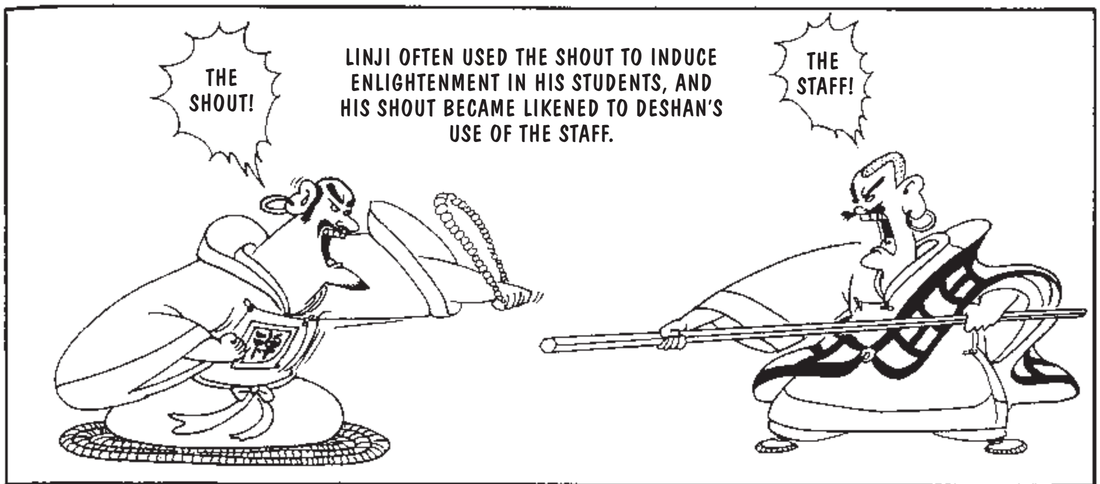
《趙州和尚語錄》

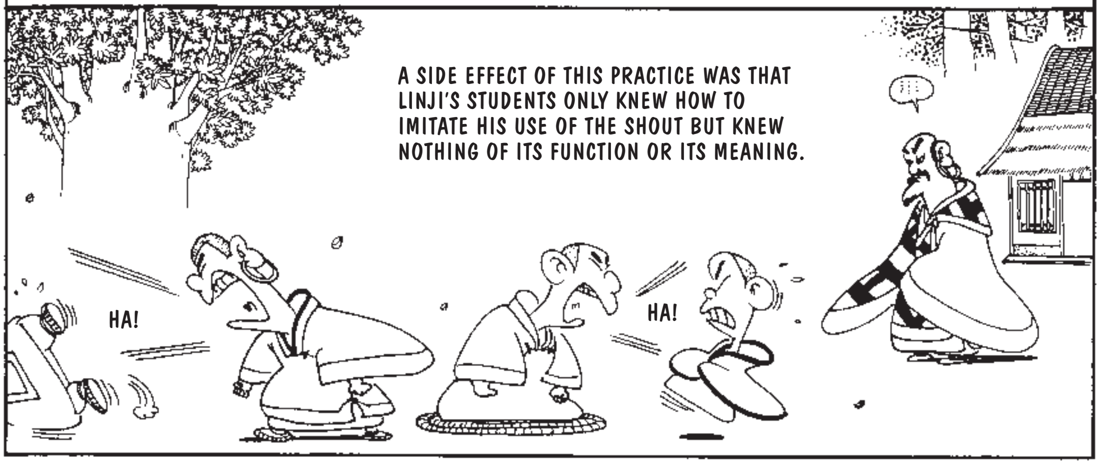
鎮州臨濟義玄禪師。曹州南華邢氏子。幼負出塵之志。及落髮進具。便慕禪宗。初在黃檗會中……。師應機多用喝。
會下參徒亦學師喝。

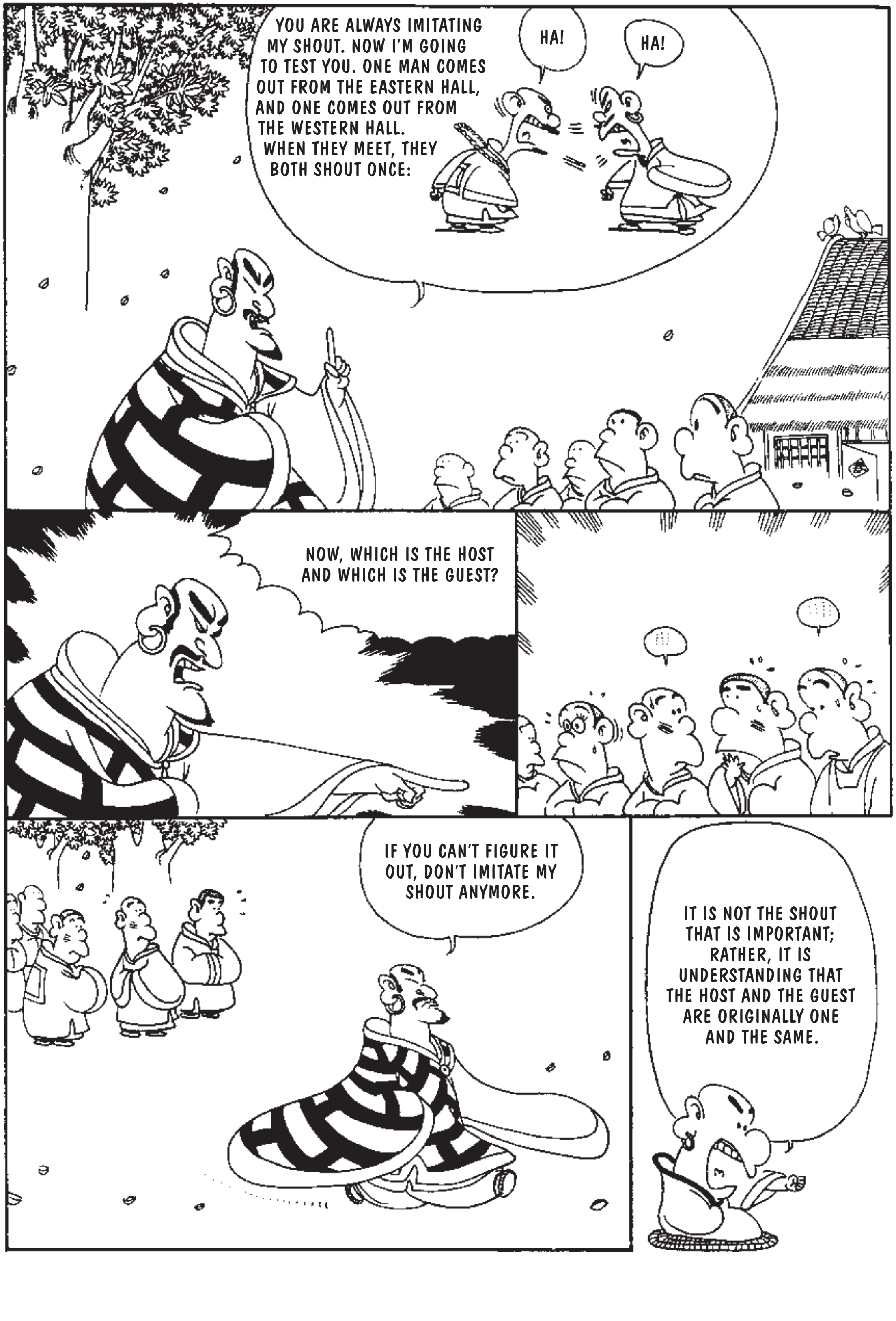
YIXUAN OF LINJI, FOUNDER OF THE LINJI (RINZAI) TRADITION
(D. 867)

LINJI YIXUAN WAS A NATIVE OF CAO COUNTY IN SHANDONG PROVINCE, AND HIS LAY SURNAME WAS XING. WHILE STILL A CHILD, HE DECIDED TO LEAVE HIS FAMILY TO BECOME A MONK, AND HE PURSUED THE TRUTH WITH GREAT SINCERITY. AROUND THE AGE OF TWENTY, HE WENT TO ANHUI PROVINCE AND STUDIED UNDER HUANGBO. AFTER ATTAINING ENLIGHTENMENT, HE SETTLED DOWN IN ZHENZHOU, HEBEI PROVINCE, AND ESTABLISHED THE LINJI TEMPLE, WHERE HE PREACHED HIS OWN STYLE OF ZEN. LIKE MANY ZEN MASTERS, HE WAS KNOWN BY HIS PLACE OF RESIDENCE.







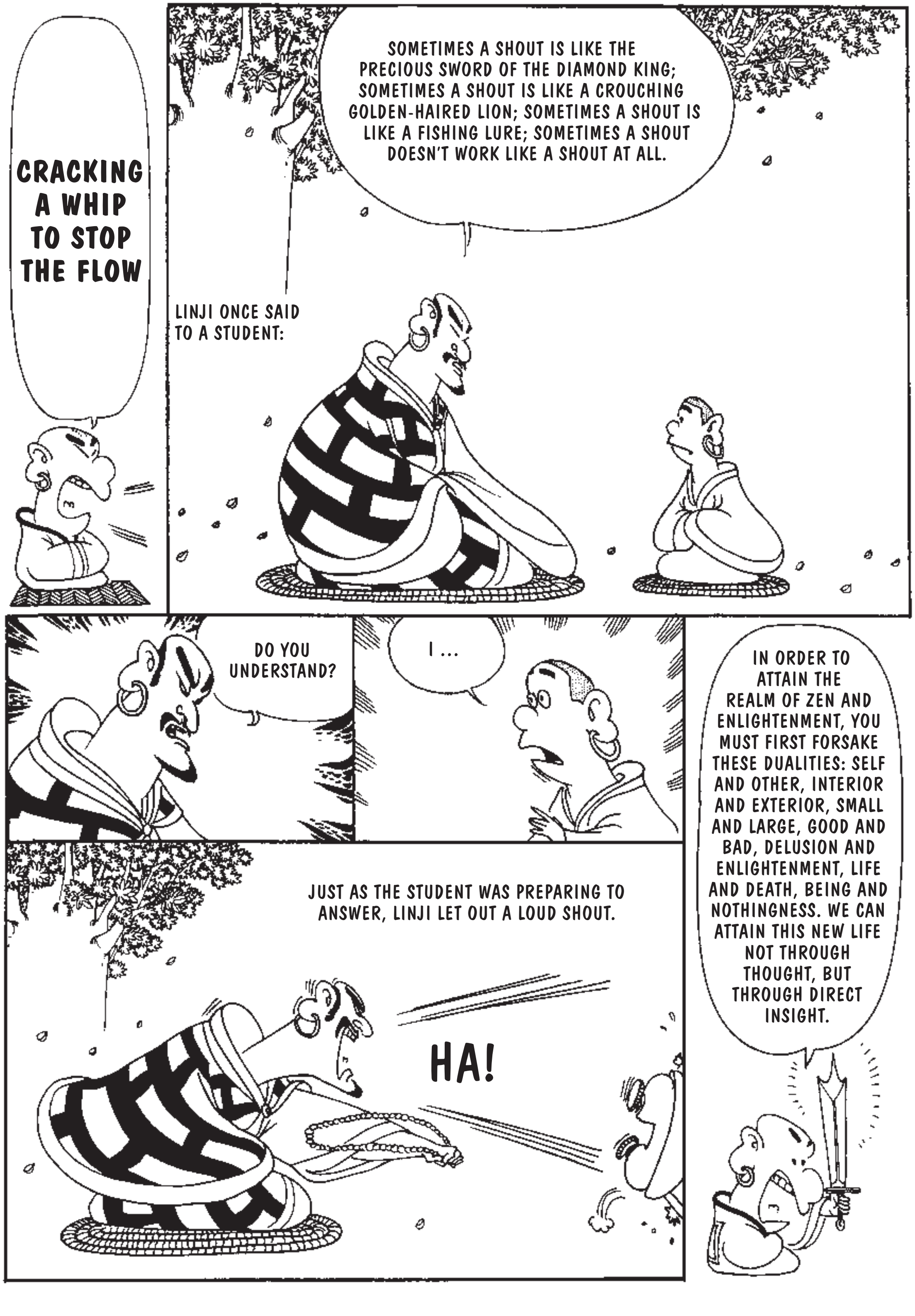


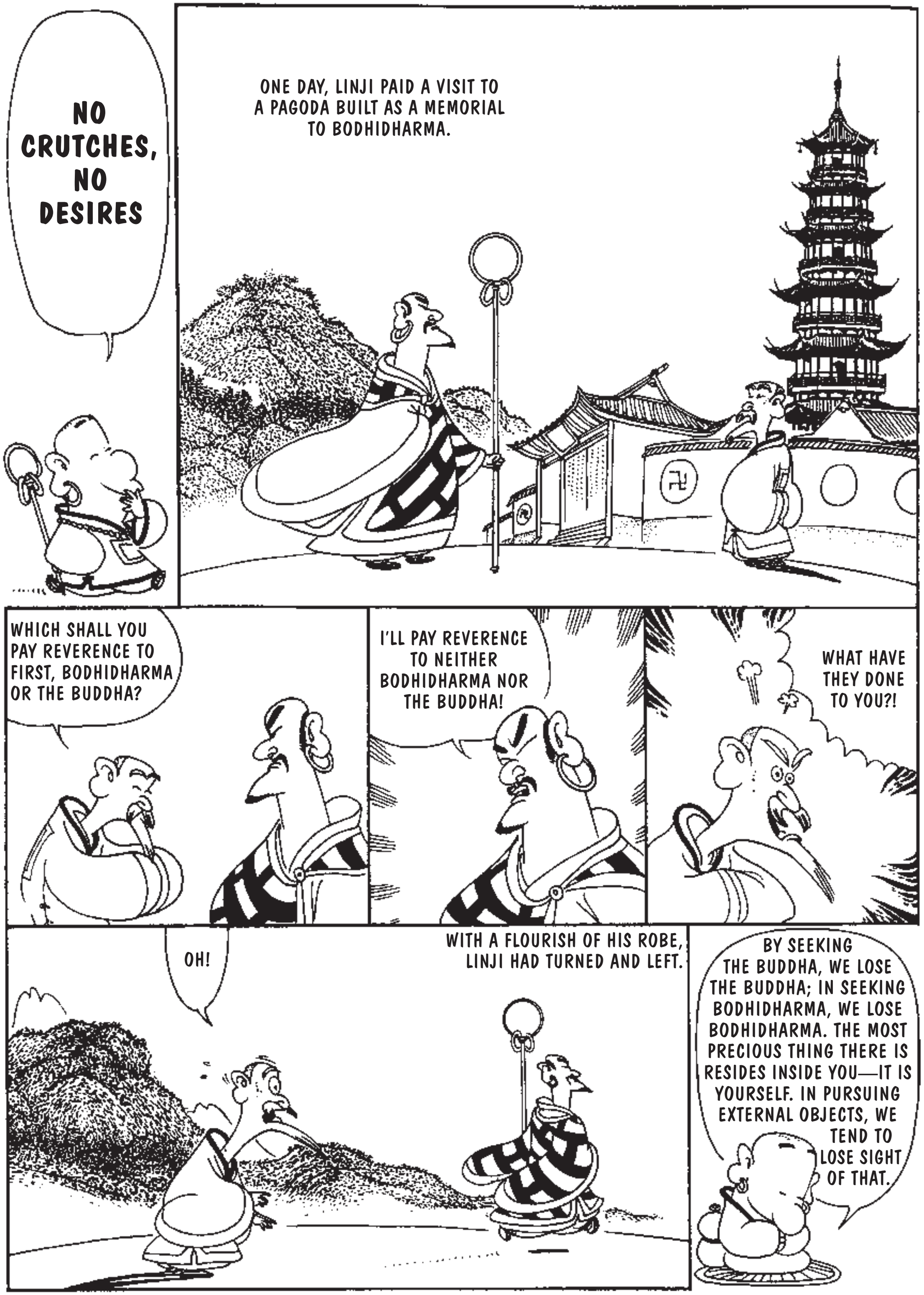
師曰。汝等總學我喝。我今問汝。有一人從東堂出。一人從西堂出。兩人齊喝一聲。這裏分得賓主麼。汝且作麼生分。若分不得。已後不得學老僧喝。

《五燈會元》

師謂僧曰。有時一喝如金剛王寶劍。有時一喝如踞地師子。有時一喝如探竿影草。有時一喝不作一喝用。汝作麼生會。僧擬議。師便喝。

《五燈會元》



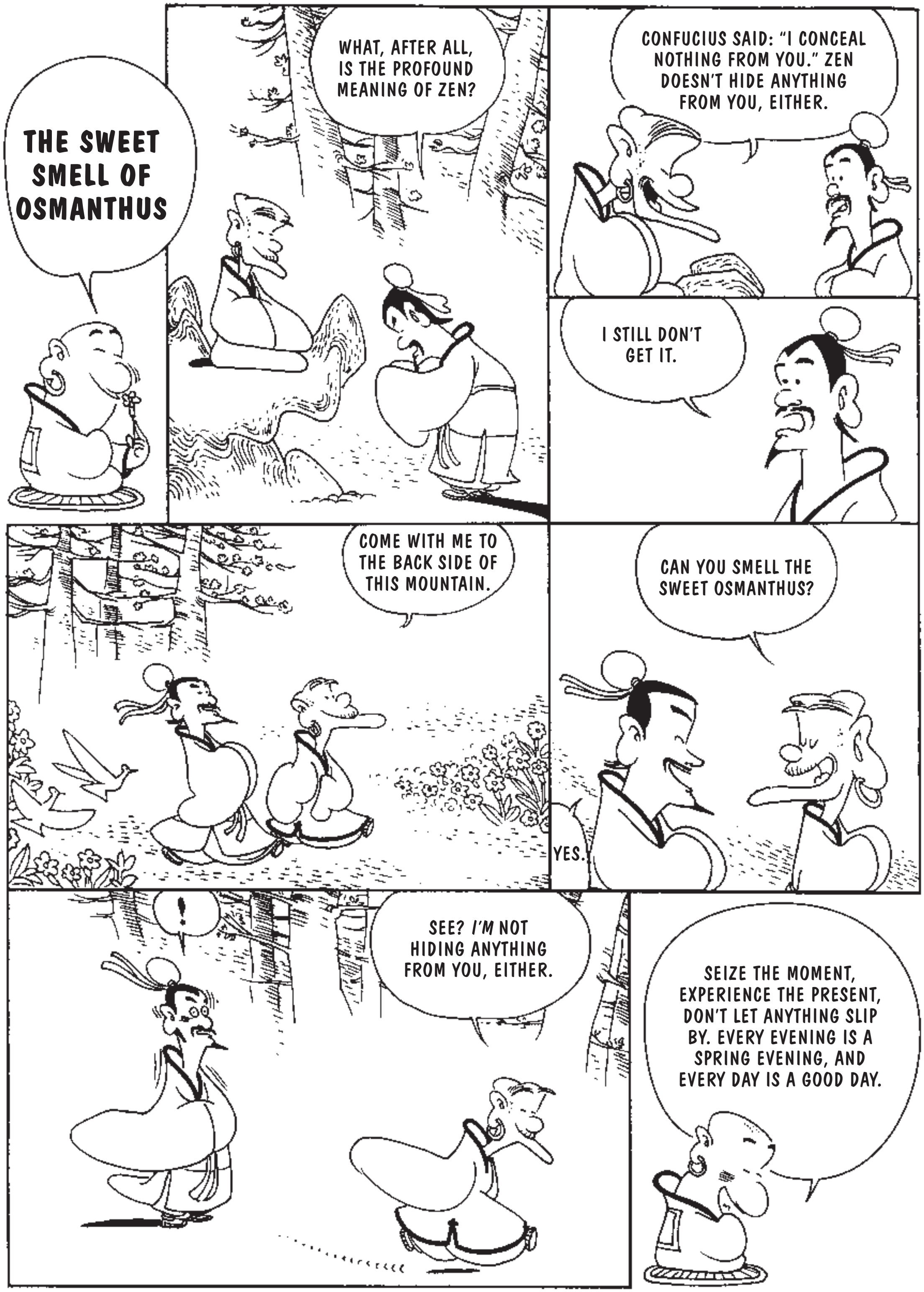


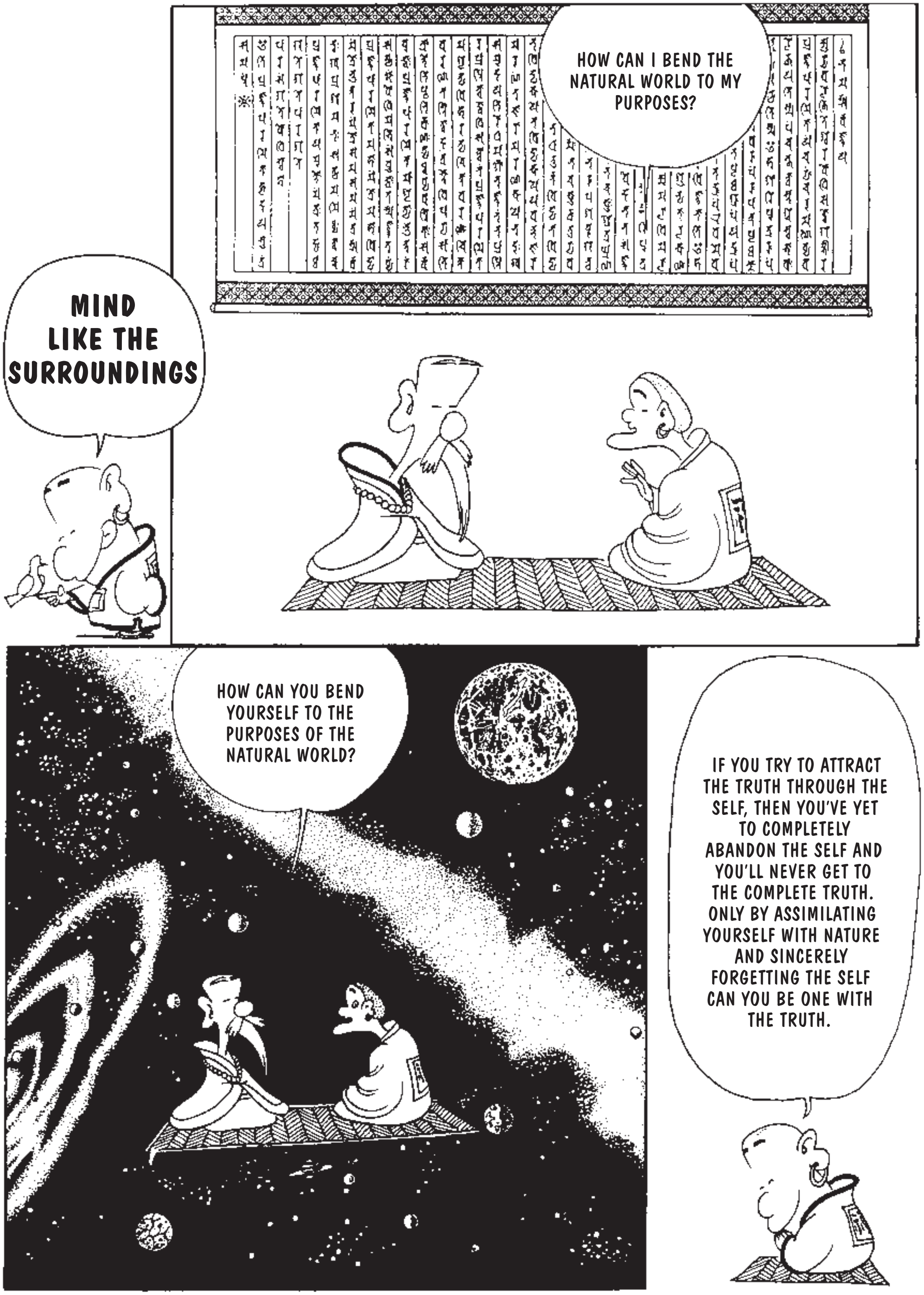
到初祖塔頭。塔主云。長老先禮佛。先禮祖。師云。佛祖俱不禮。塔主云。佛祖與長老。是什麼冤家。師便拂袖而出。

《指月錄》

太史山谷……往依晦堂。乞指徑捷處。堂曰。祇如仲尼道。二三子以我為隱乎。吾無隱乎爾者。太史居常如何理論。公擬對。堂曰。不是。不是。公迷悶不已。一日侍堂山行次。時巖桂盛放。堂曰。聞木樨華香麼。公曰。聞。堂曰。吾無隱乎爾。

《五燈會元》

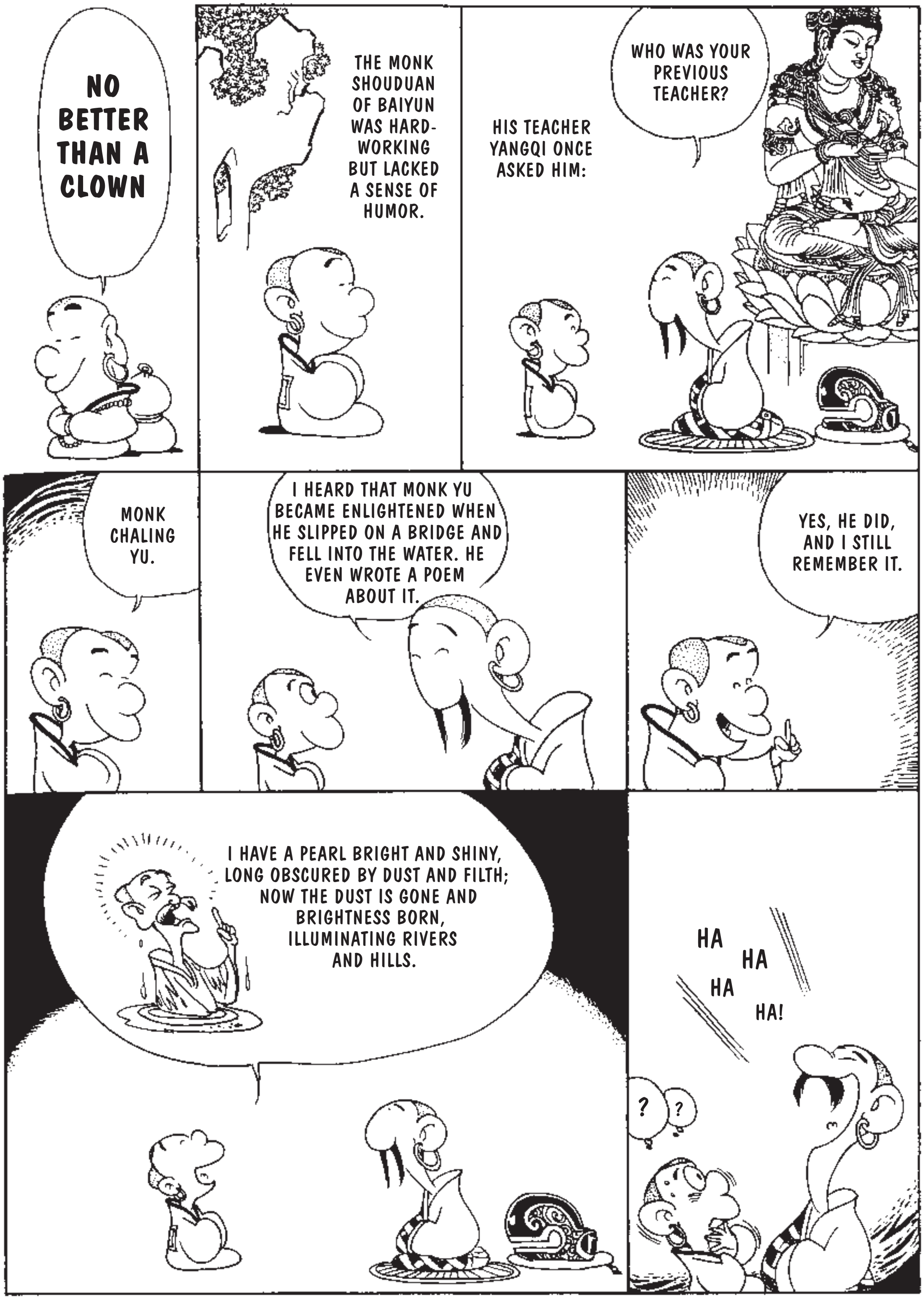


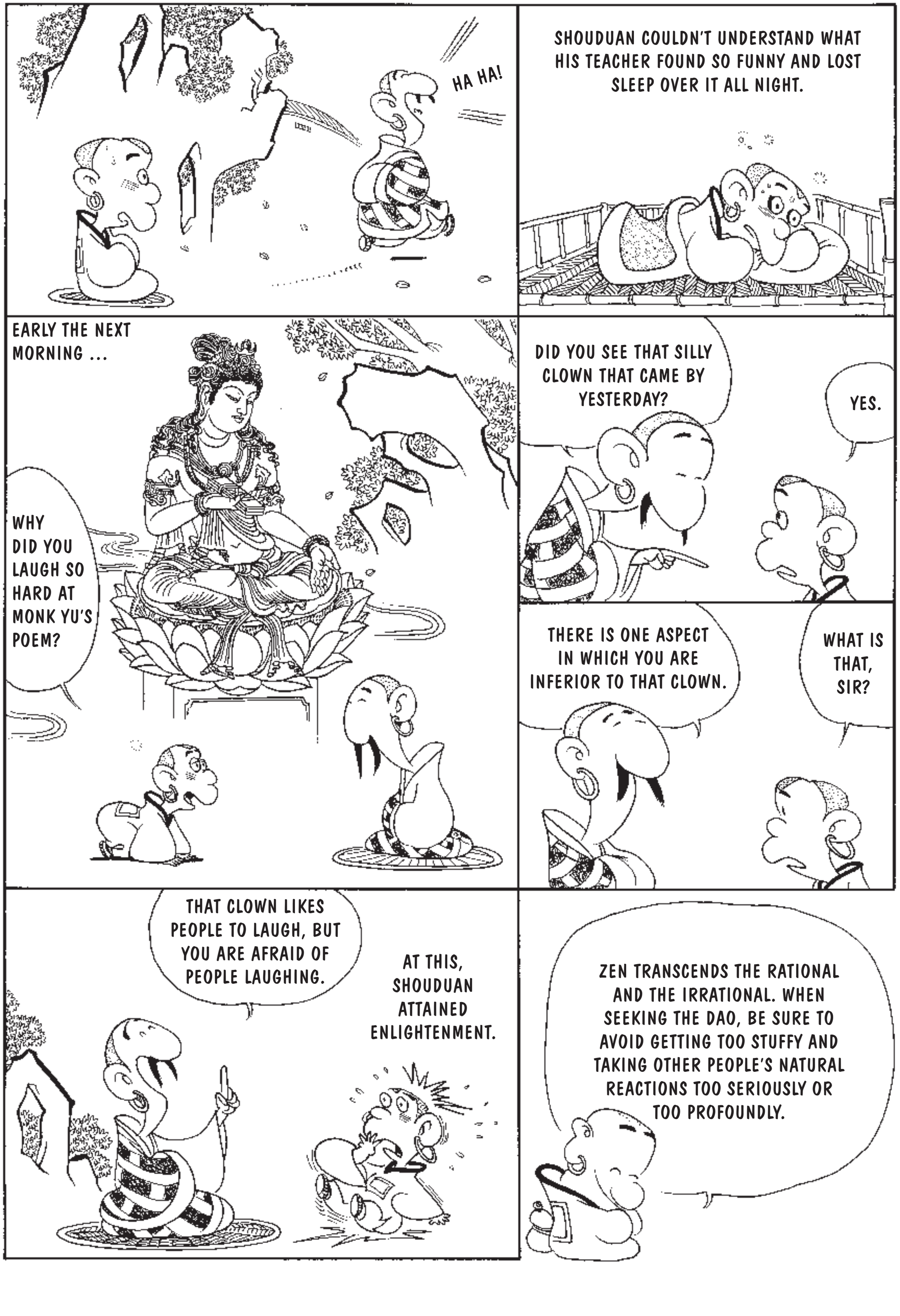


湖南長沙景岑禪師。僧問。如何轉得山河大地。歸自己去。師云。如何轉得自己。歸山河大地去。

《聯燈會要》

舒州白雲守端禪師……往參楊岐。岐一日忽問。受業師為誰。師曰。茶陵郁和尚。岐曰。吾聞伊過橋遭攧有省。作偈甚奇。能記否。師誦曰。我有明珠一顆。久被塵勞關鎖。今朝塵盡光生。照破山河萬朵。岐笑而趨起。師愕然。

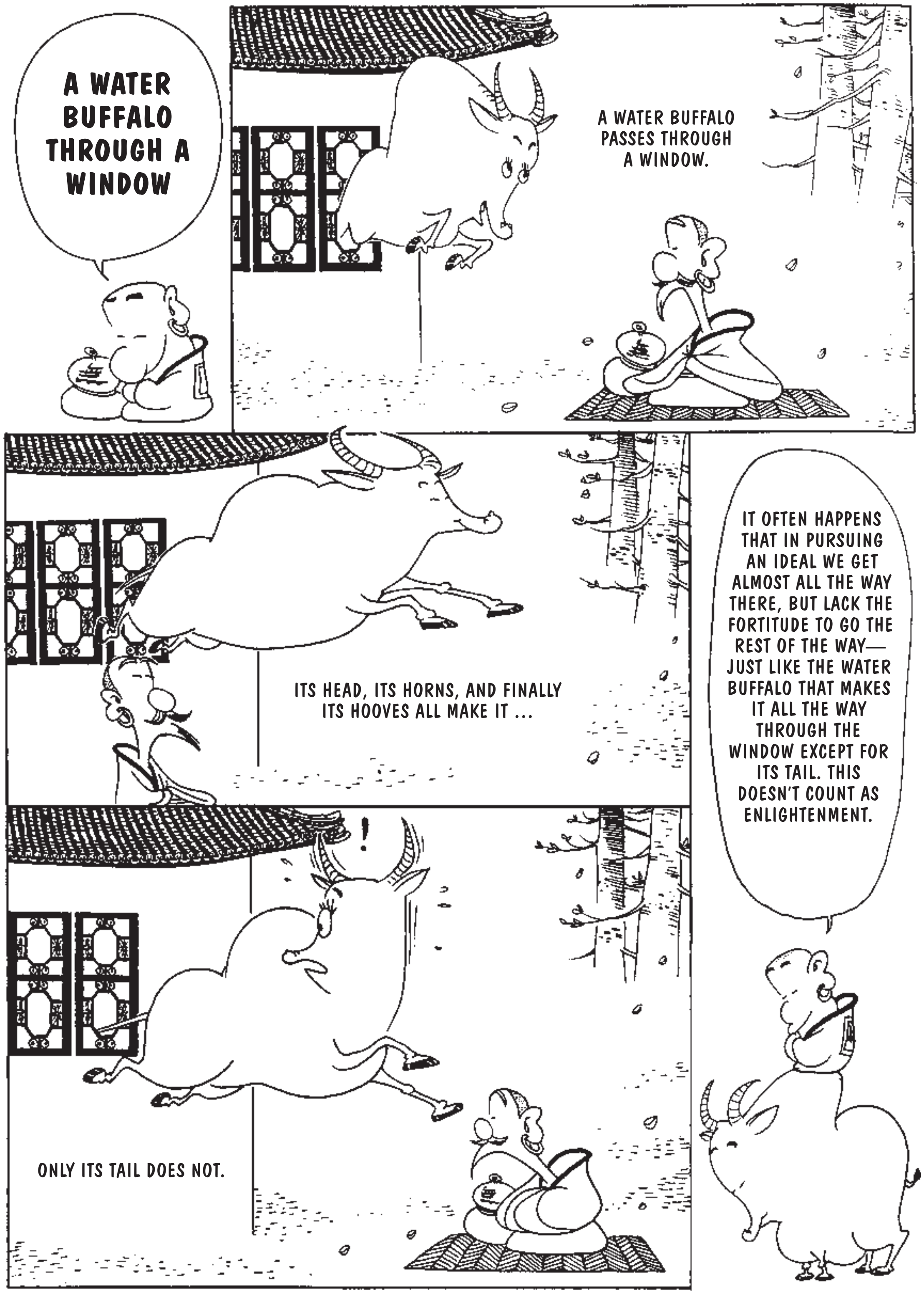


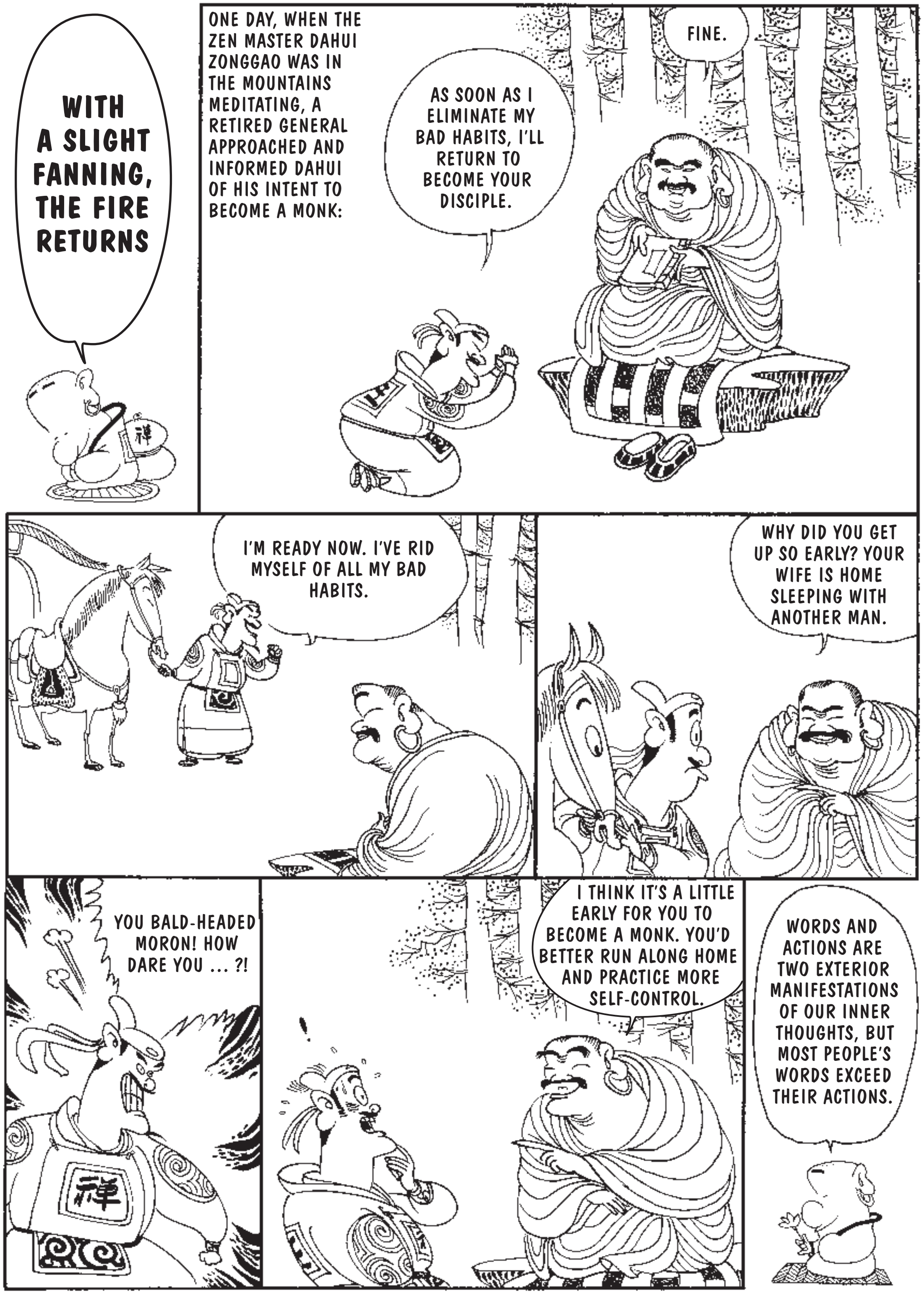


通夕不寐。黎明。咨詢之。適歲暮。歧曰。汝見昨日打毆儺者麼。曰。見。歧曰。汝一籌不及渠。師復駭曰。意旨如何。歧曰。渠愛人笑。汝怕人笑。師大悟。

《五燈會元》

五祖曰。譬如水牯牛過窗櫺。頭角四蹄都過了。因甚麼。尾巴過不得。
《無門關》

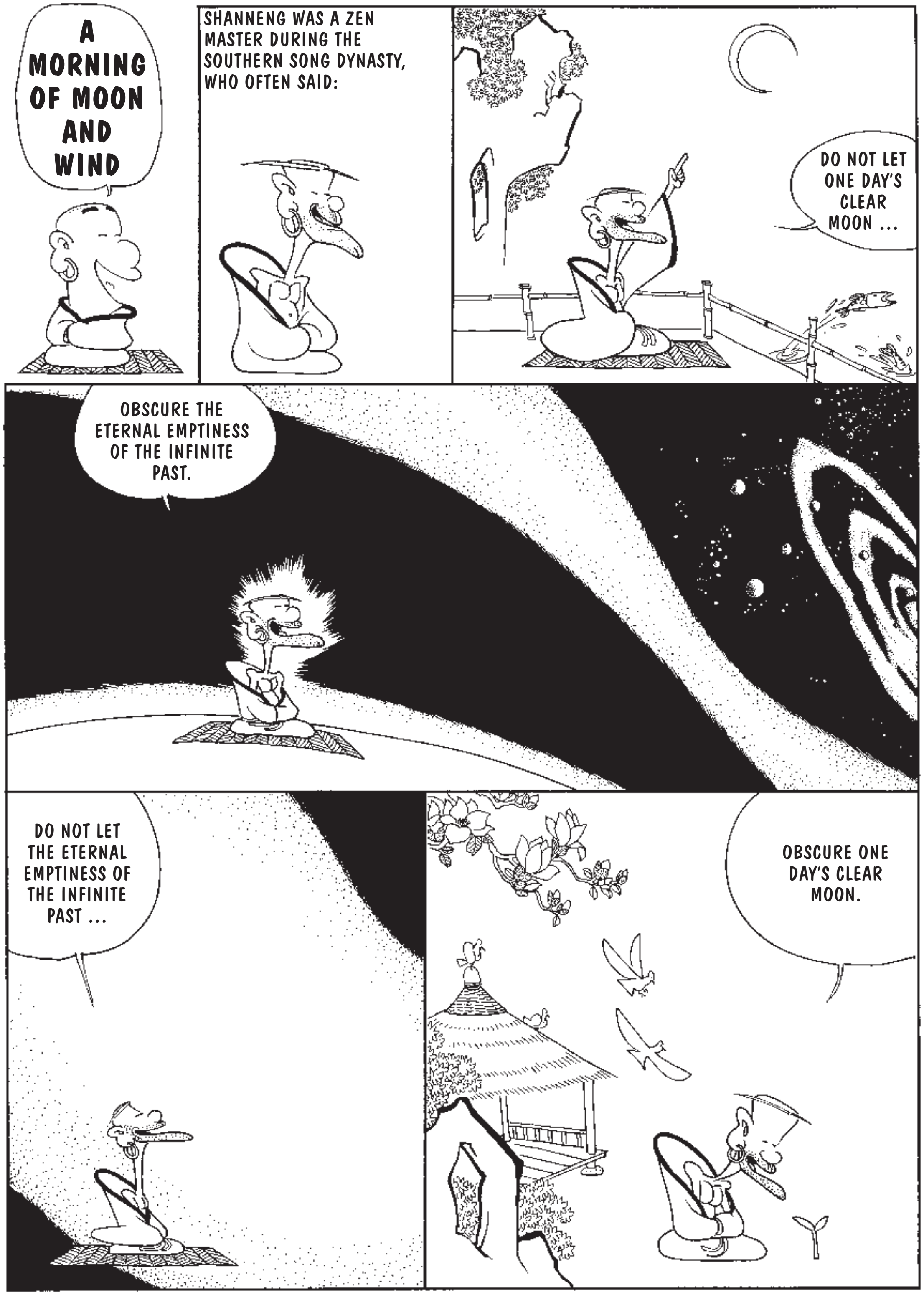




宋狀元張九成。告歸泉石。一日訪參喜禪師曰……。打死心頭火。特來參喜禪。師以言探之曰。緣何起得早。妻被別人眠。九成怒曰。無明真禿子。焉敢發此言。師慰之曰。輕輕撲一扇。爐中便起煙。九成慚愧不已。

《堅瓠集》

福州中際善能禪師……上堂。萬古長空。一朝風月。不可以一朝風月昧却萬古長空。不可以萬古長空不明一朝風月。



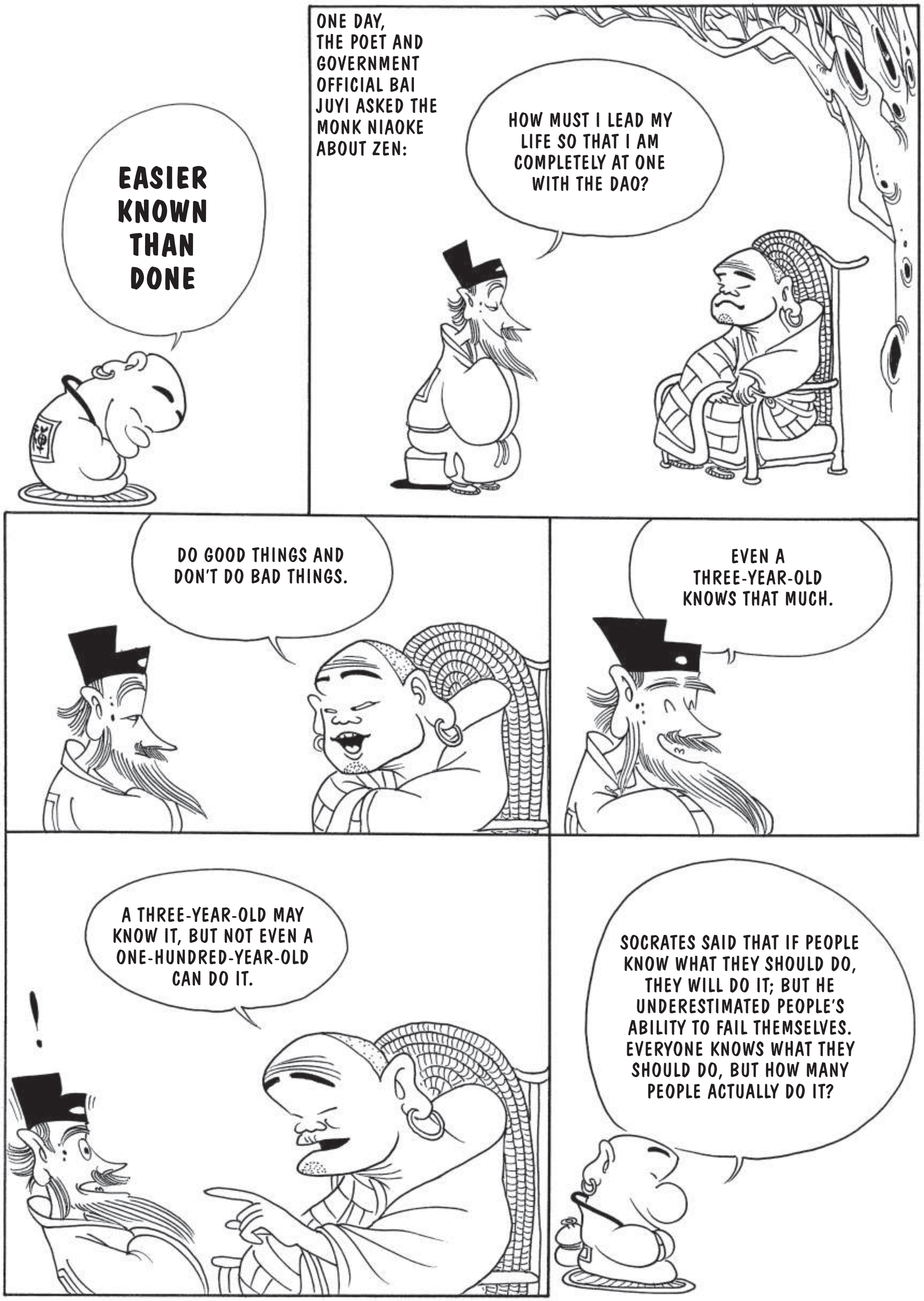


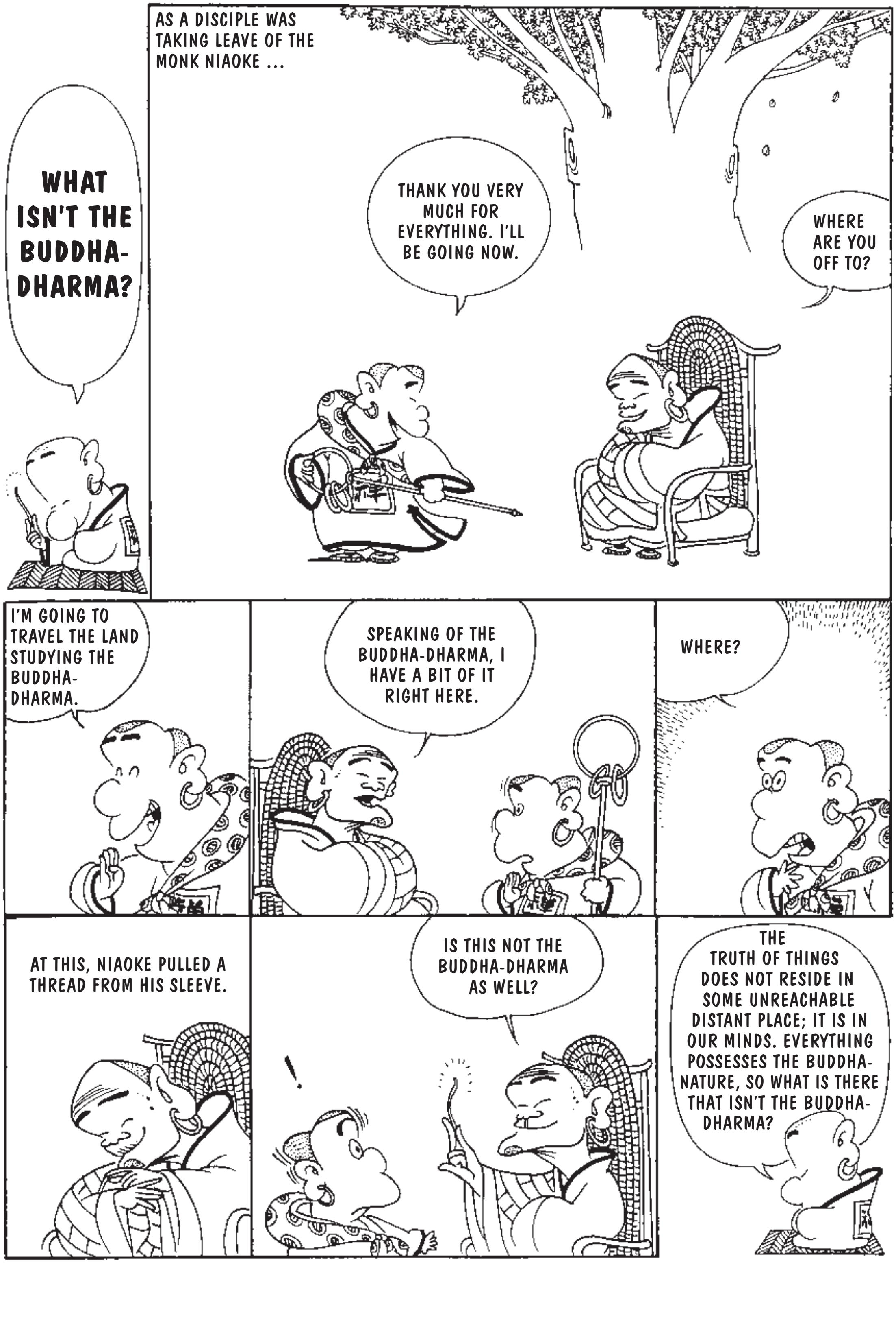
且如何是一朝風月。人皆畏炎熱。我愛夏日長。熏風自南來。殿閣生微涼。會與不會。切忌承當。

《五燈會元》

杭州鳥窠道林禪師……。元和中。白居易侍郎出守茲郡。因入山謁師。問曰……。如何是佛法大意。師曰。諸惡莫作。眾善奉行。白曰。三歲孩兒也解恁麼道。師曰。三歲孩兒雖道得。八十老人行不得。白作禮而退。

《五燈會元》



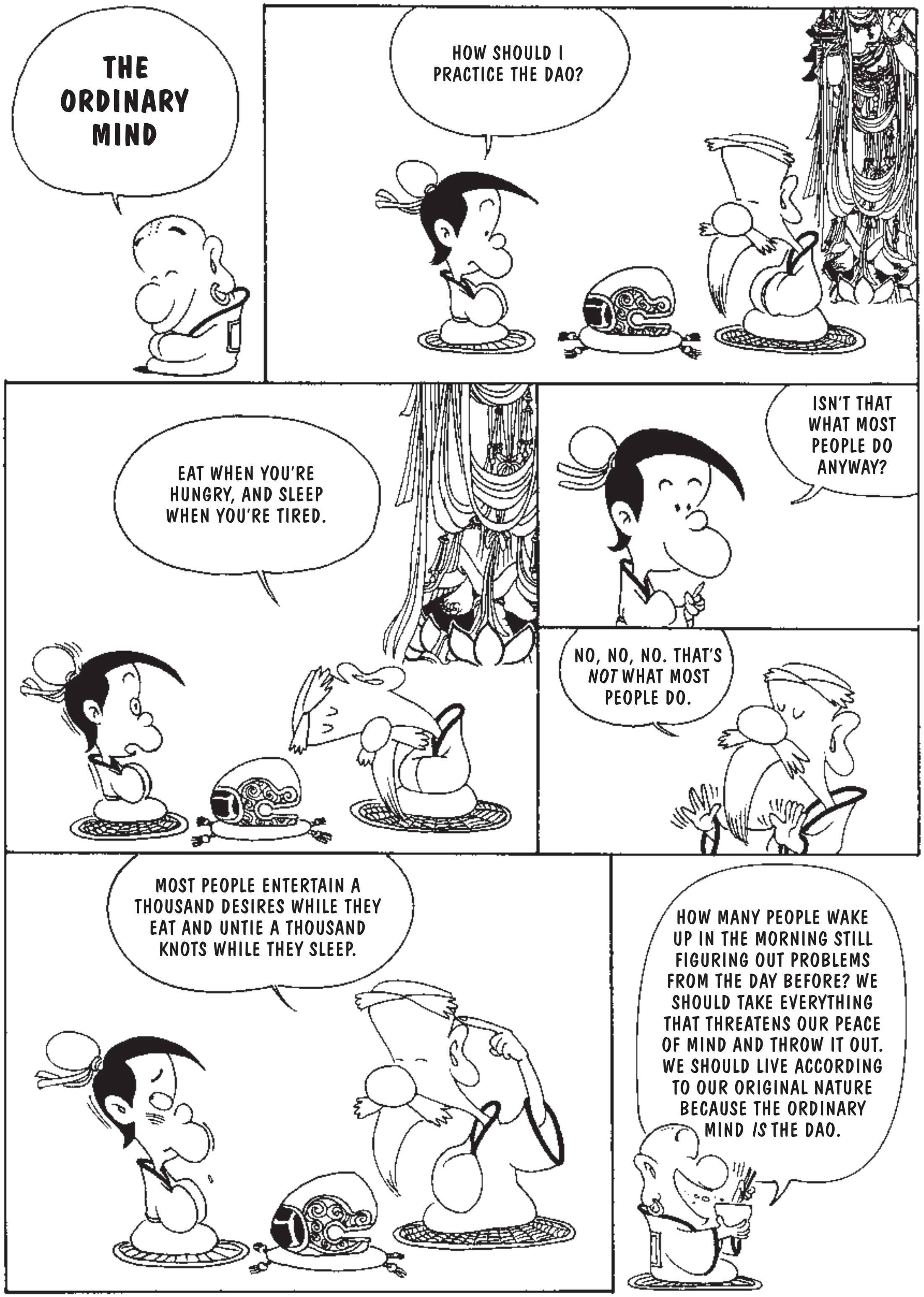


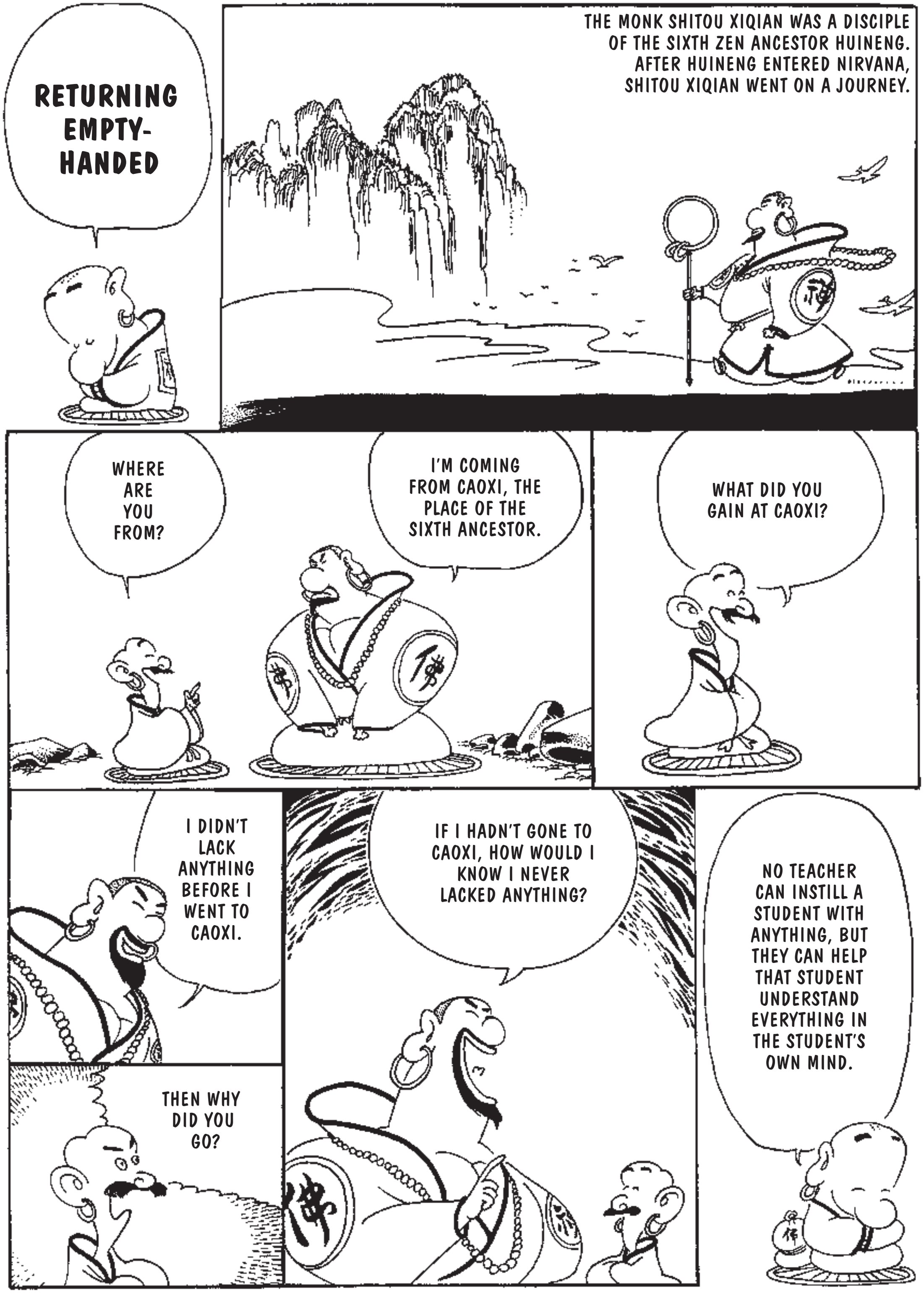
杭州鳥窠道林禪師……。會通。忽一日欲辭去。師問曰。汝今何往。對曰。會通為法出家。和尚不垂慈誨。今往諸方學佛法去。師曰。若是佛法。吾此間亦有少許。曰。如何是和尚佛法。師於身上拈起布毛吹之。通遂領悟玄旨。

《五燈會元》

越州大珠慧海禪師者……有源律師來問。和尚修道還用功否。師曰。用功。曰如何用功。師曰。饑來喫飯困來即眠。曰一切人總如是同師用功否。師曰。不同。曰何故不同。師曰。他喫飯時不肯喫飯。百種須索。睡時不肯睡。千般計校。所以不同也。

《景德傳燈錄》



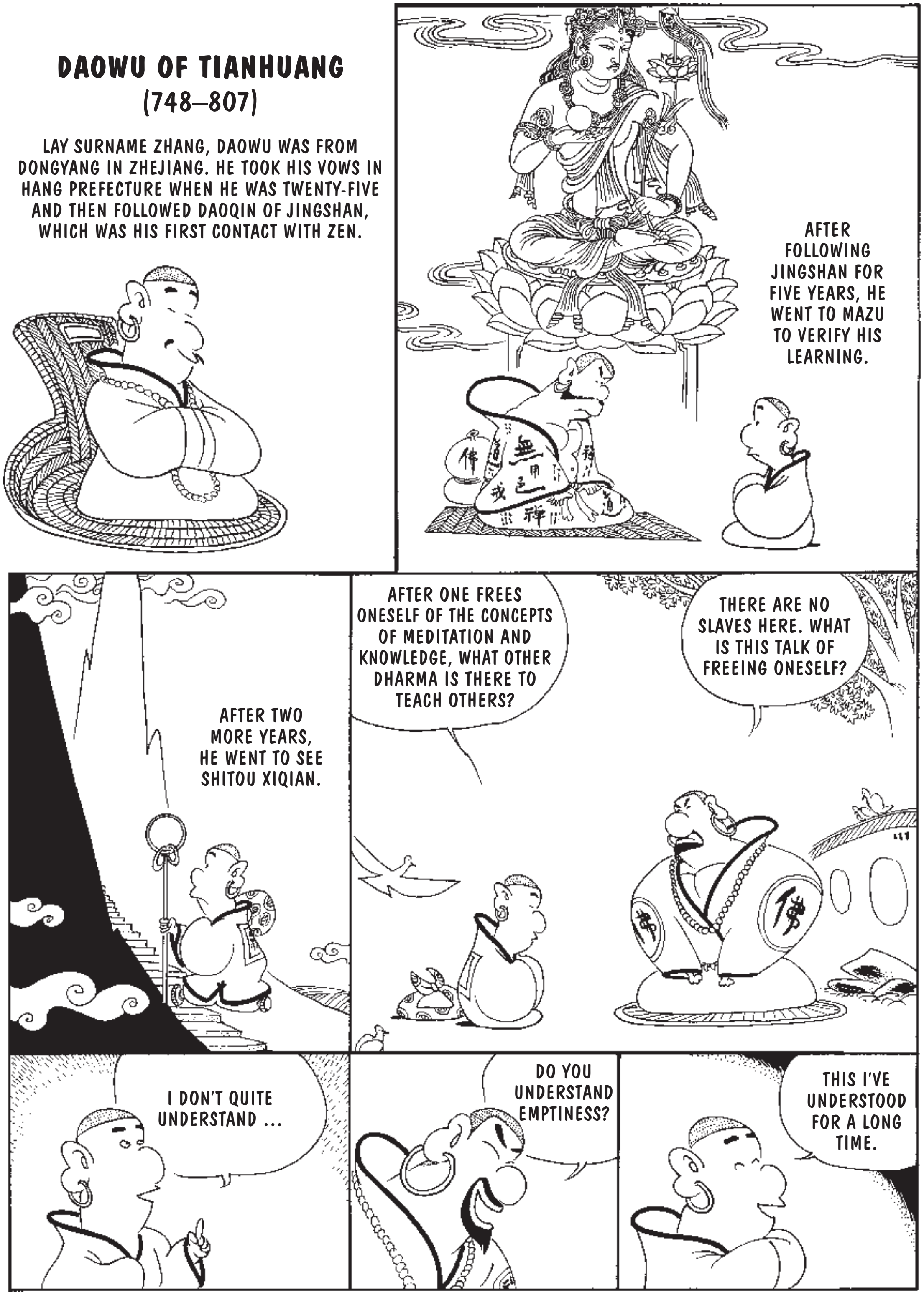


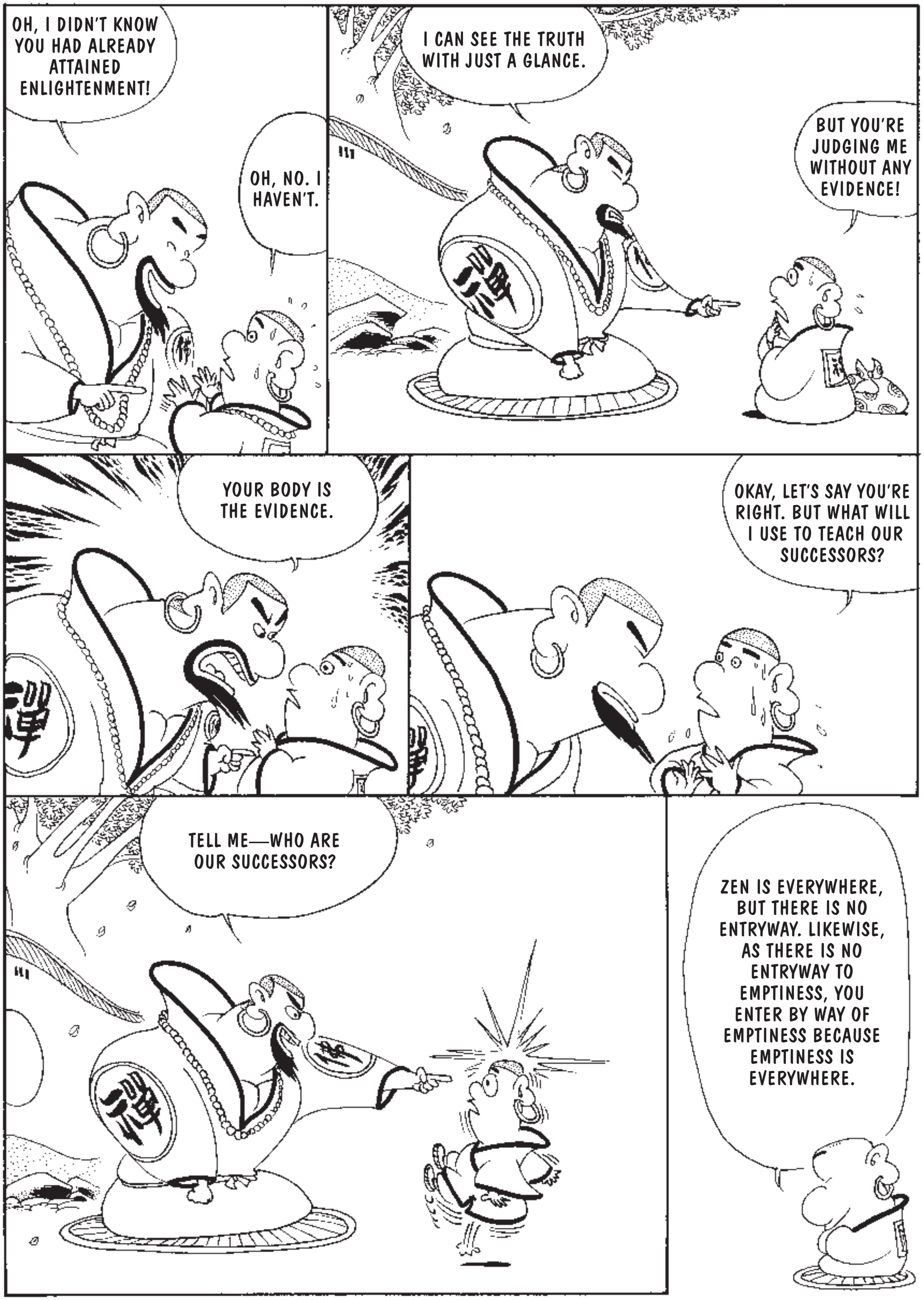
行思和尚……住吉州。還直詣靜居。師問曰。子何方而來。遷曰。曹谿。師曰。將得什麼來。曰。未到曹谿亦不失。師曰。恁麼用去曹谿作什麼。曰若不到曹谿爭知不失。

《景德傳燈錄》

荊州天皇道悟禪師婺州東陽人也。姓張氏……。二十五杭州竹林寺具戒精修梵行……。遊餘杭首謁徑山國一禪師。受心法服勤五載。唐大歷中抵鍾陵造馬大師。重印前解法無異說。復住二夏。乃謁石頭遷大師而致問曰。離却定慧以何法示人。石頭曰。我遮裏無奴婢。離箇什麼。曰。如何明得。石頭曰。汝還撮得空麼。曰。恁麼即不從今日去也。

DAOWU OF TIANHUANG (748–807)

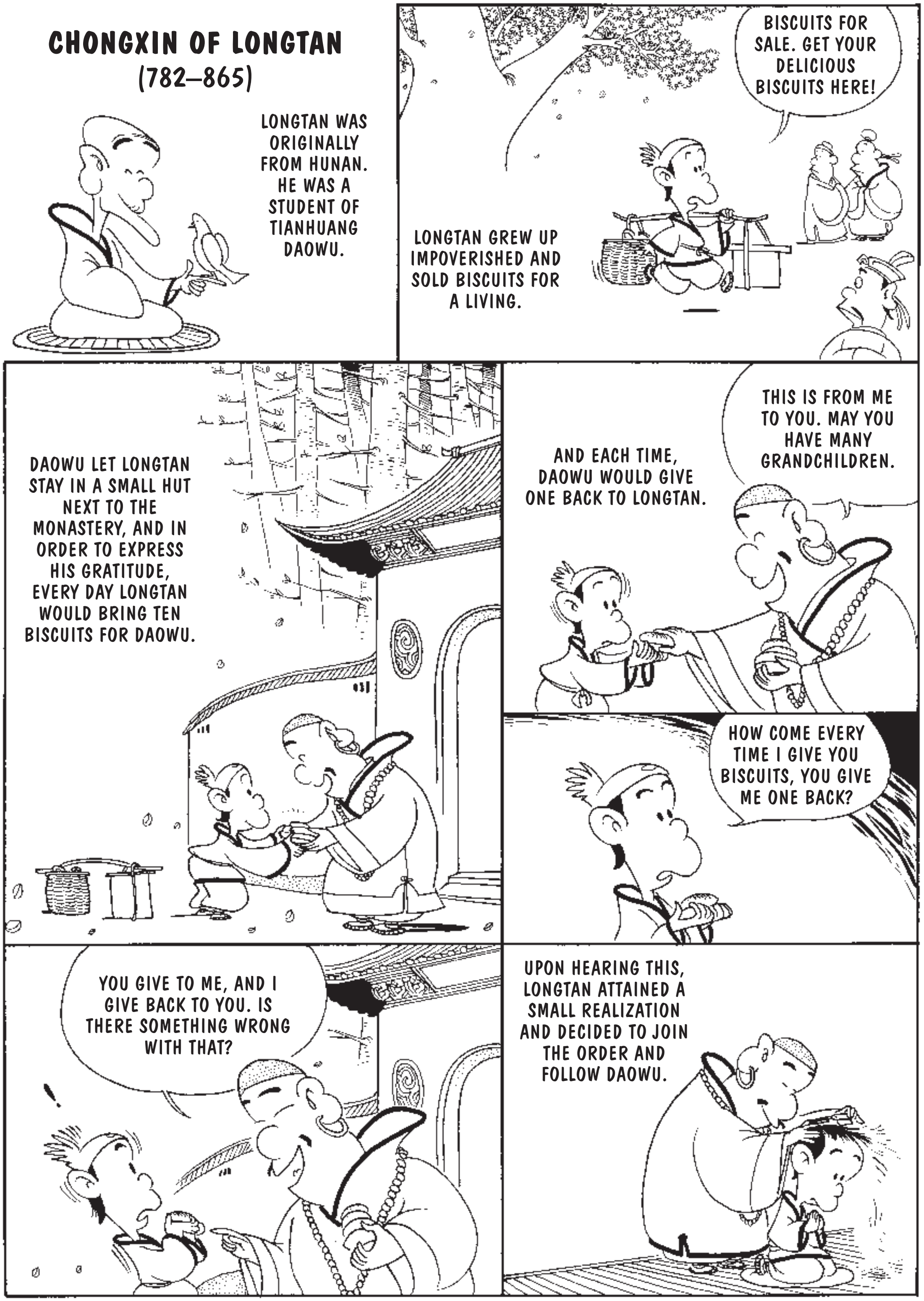


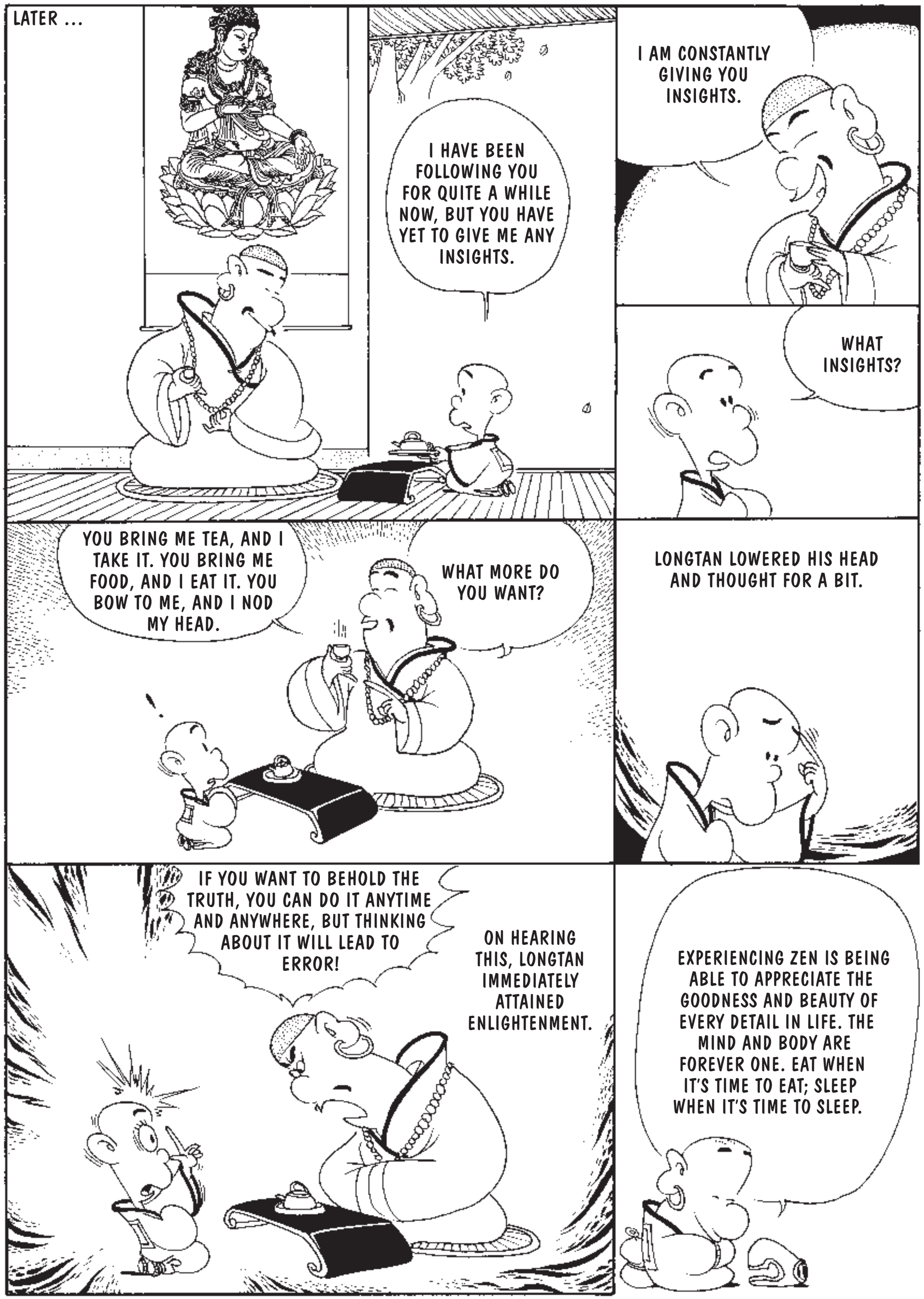


石頭曰。未審汝早晚從那邊來。曰。道悟不是那邊人。石頭曰。我早知汝來處。曰。師何以贓誣於人。石頭曰。汝身見在。曰。雖如是畢竟如何示於後人。石頭曰。汝道阿誰是後人。師從此頓悟。

《景德傳燈錄》

澧州龍潭崇信禪師。本渚宮賣餅家子也。未詳姓氏。少而英異。初悟和尚為靈鑒潛請居天皇寺人莫之測。師家居于寺巷。常日以十餅饋之。悟受之每食畢。常留一餅曰。吾惠汝以蔭子孫。師一日自念曰。餅是我持去。何以返遺我耶。其別有旨乎。遂造而問焉。悟曰。是汝持來。復汝何咎。師聞之頗曉玄旨。因請出家。



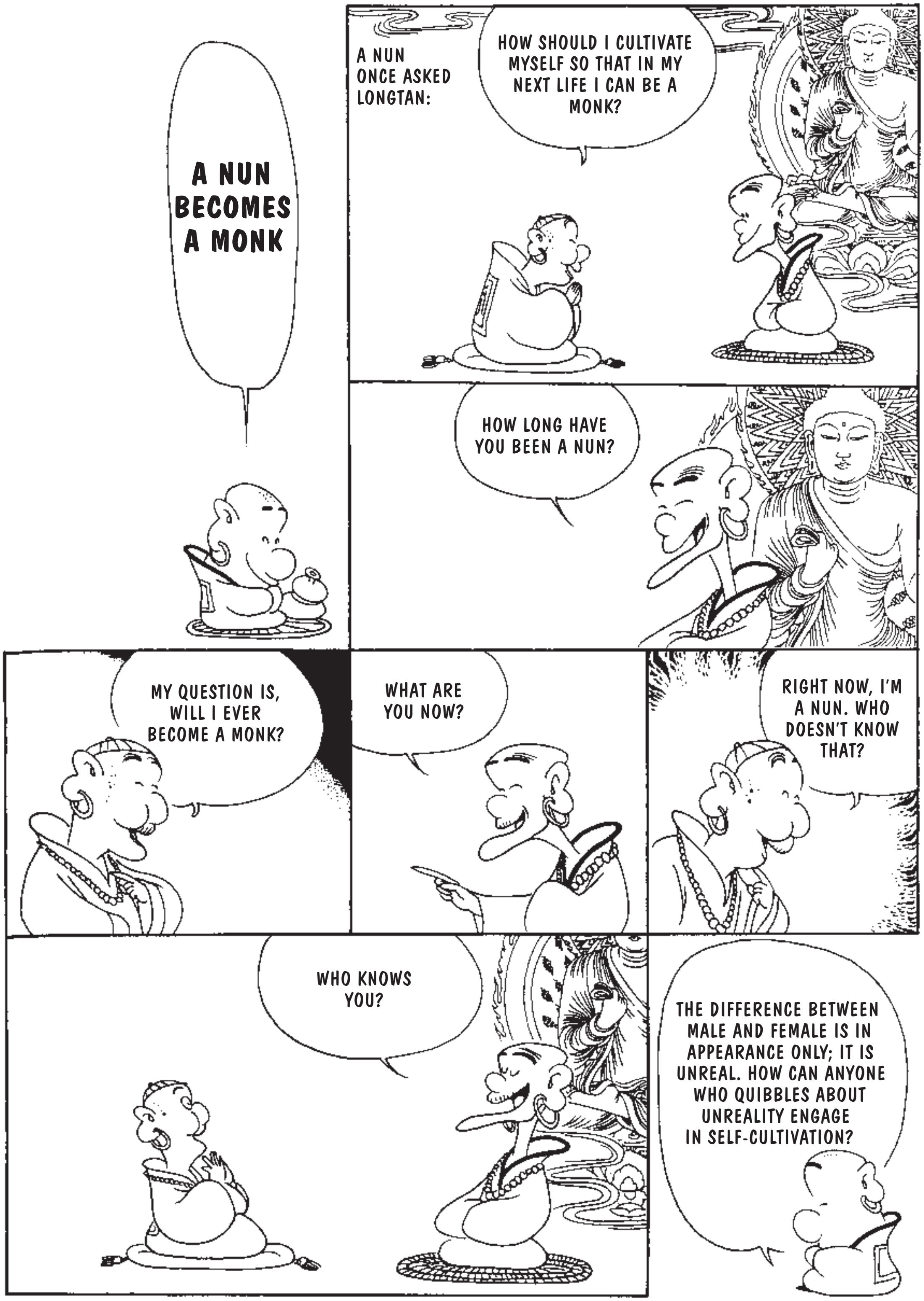


一日問曰。某自到來不蒙指示心要。悟曰。自汝到來吾未嘗不指汝心要。師曰。何處指示。悟曰。汝擎茶來吾為汝接。汝行食來吾為汝受。汝和南時吾便低首。何處不指示心要。師低頭良久。悟曰。見則直下便見。擬思即差。師當下開解。

《景德傳燈錄》

尼眾問。如何得為僧去。師曰。作尼來多少時也。尼曰。還有為。僧時也無。師曰。汝即今是什麼。尼曰。現是尼身何得不識。師曰。誰識汝。

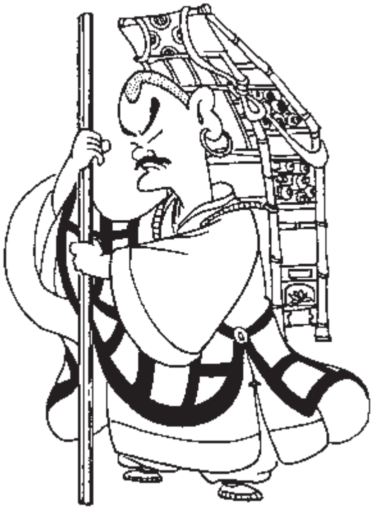
《景德傳燈錄》

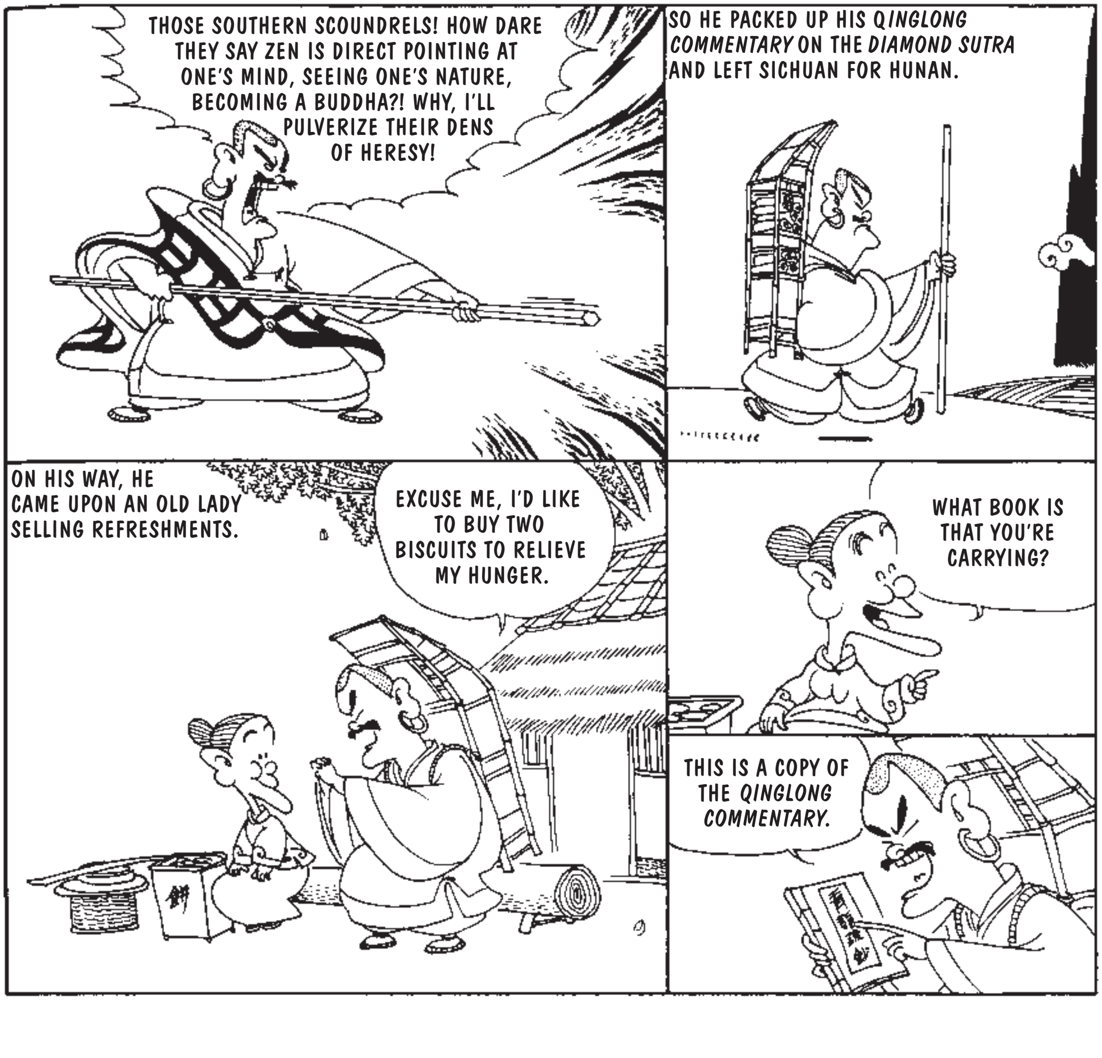


XUANJIAN OF DESHAN
(780–865)

A NATIVE OF JIANNAN IN SICHUAN, XUANJIAN'S ORIGINAL SURNAME WAS ZHOU. HE LEFT HOME TO JOIN THE MONKHOOD AT AN EARLY AGE AND EXTENSIVELY STUDIED THE DOCTRINES OF DISCIPLINE. HE LEARNED THE ENTIRE *DIAMOND SUTRA* BY HEART, AND BECAUSE OF THIS HE BECAME KNOWN AS DIAMOND ZHOU.

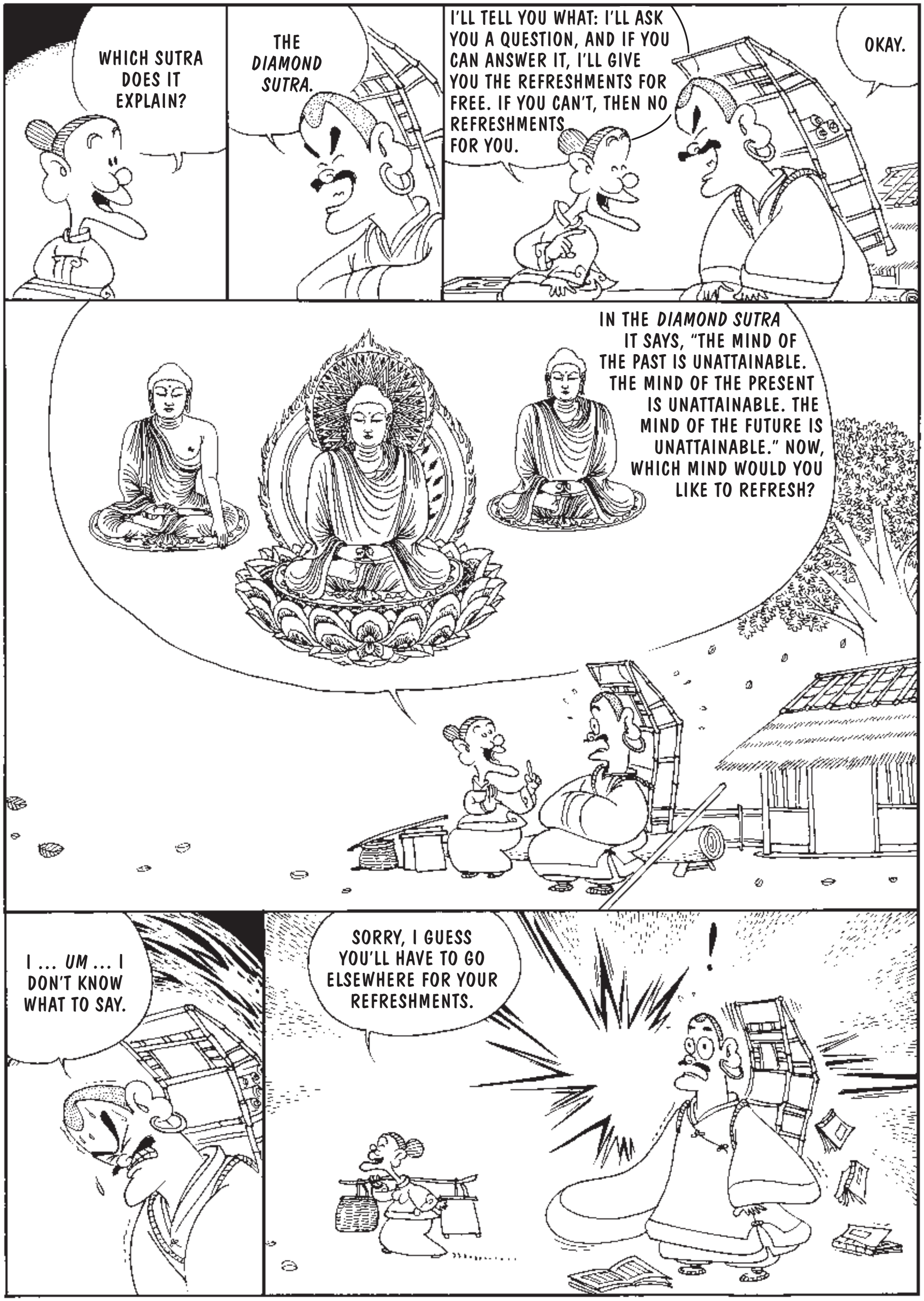
LATER, HE LEARNED THAT THE RIVAL SOUTHERN TRADITION OF ZEN HAD GAINED A GREAT FOLLOWING. INFLAMED BY THIS, HE HEADED SOUTH TO CHALLENGE THEIR TEACHINGS. HIS MONASTERY WAS LATER LOCATED AT DESHAN IN HUNAN PROVINCE, SO PEOPLE REFER TO HIM AS DESHAN.

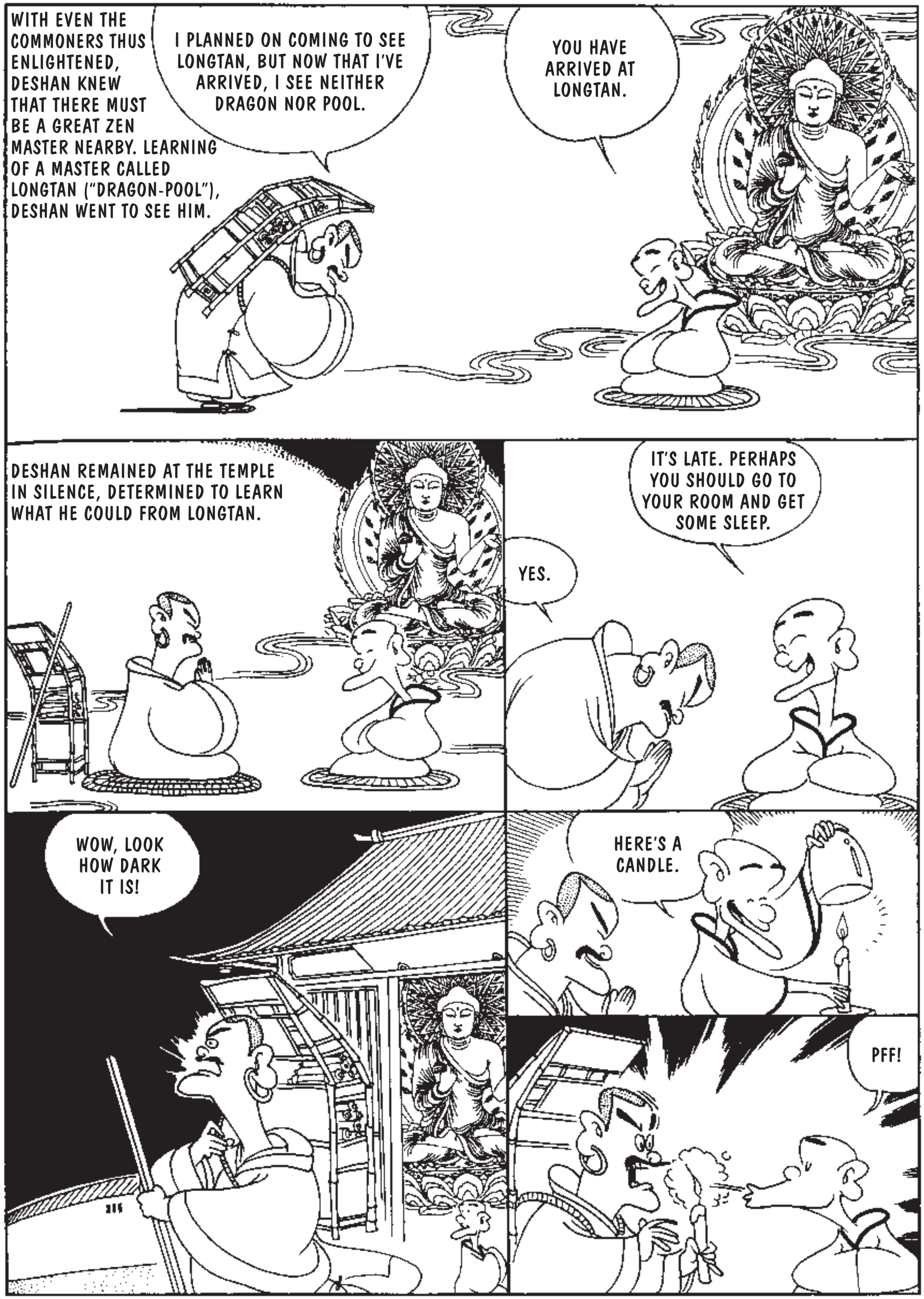




朗州德山宣鑒禪師。劍南人也。姓周氏。丱歲出家依年受具精究律藏。於性相諸經貫通旨趣。常講金剛般若。時謂之周金剛。後聞南方禪席頗盛。師氣不平。乃曰。出家兒千劫學佛威儀。萬劫學佛細行。不得成佛。南方魔子敢言直指人心。見性成佛。我當摟其窟穴。滅其種類。以報佛恩。遂擔青龍疏鈔出蜀。至澧陽路上。見一婆子賣餅。因息肩買餅點心。婆指擔曰。這箇是甚麼文字。師曰。青龍疏鈔。

婆曰。講何經。師曰。金剛經。婆曰。我有一問。你若答得。施與點心。若答不得。且別處去。金剛經道。過去心不可得。現在心不可得。未來心不可得。未審上座點那箇心。師無語。

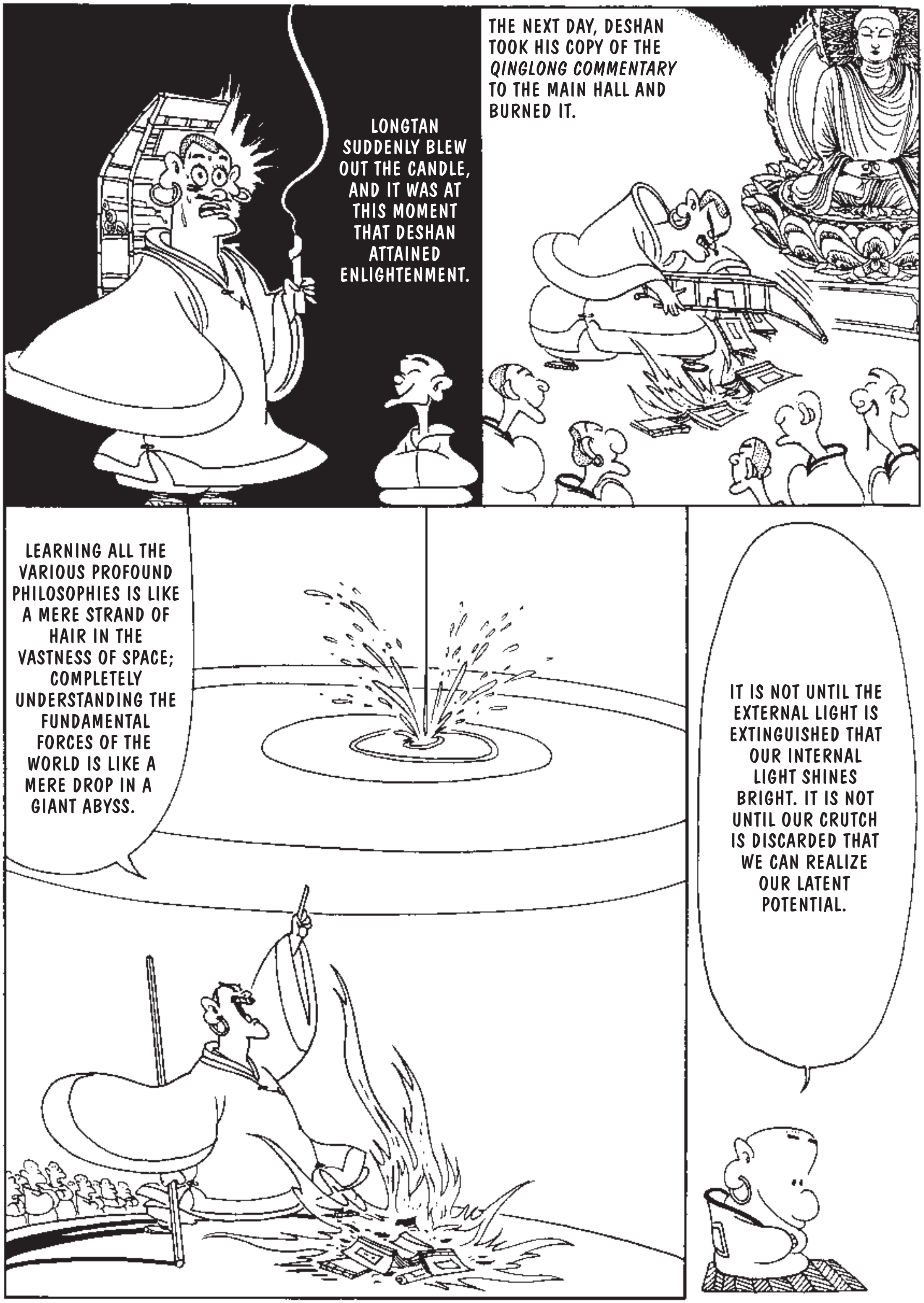




遂往龍潭。德山問。久嚮龍潭。到來潭又不見龍亦不現。師曰。子親到龍潭。德山即休……一夕侍立次。潭曰。更深何不下去。師珍重便出。却回曰。外面黑。潭點紙燭度與師。師擬接。潭復吹滅。

師於此大悟……。師將疏鈔堆法堂前。舉火炬曰。窮諸玄辯。若一毫置於太虛。竭世樞機。似一滴投於巨壑。遂焚之。

《景德傳燈錄》、《五燈會元》

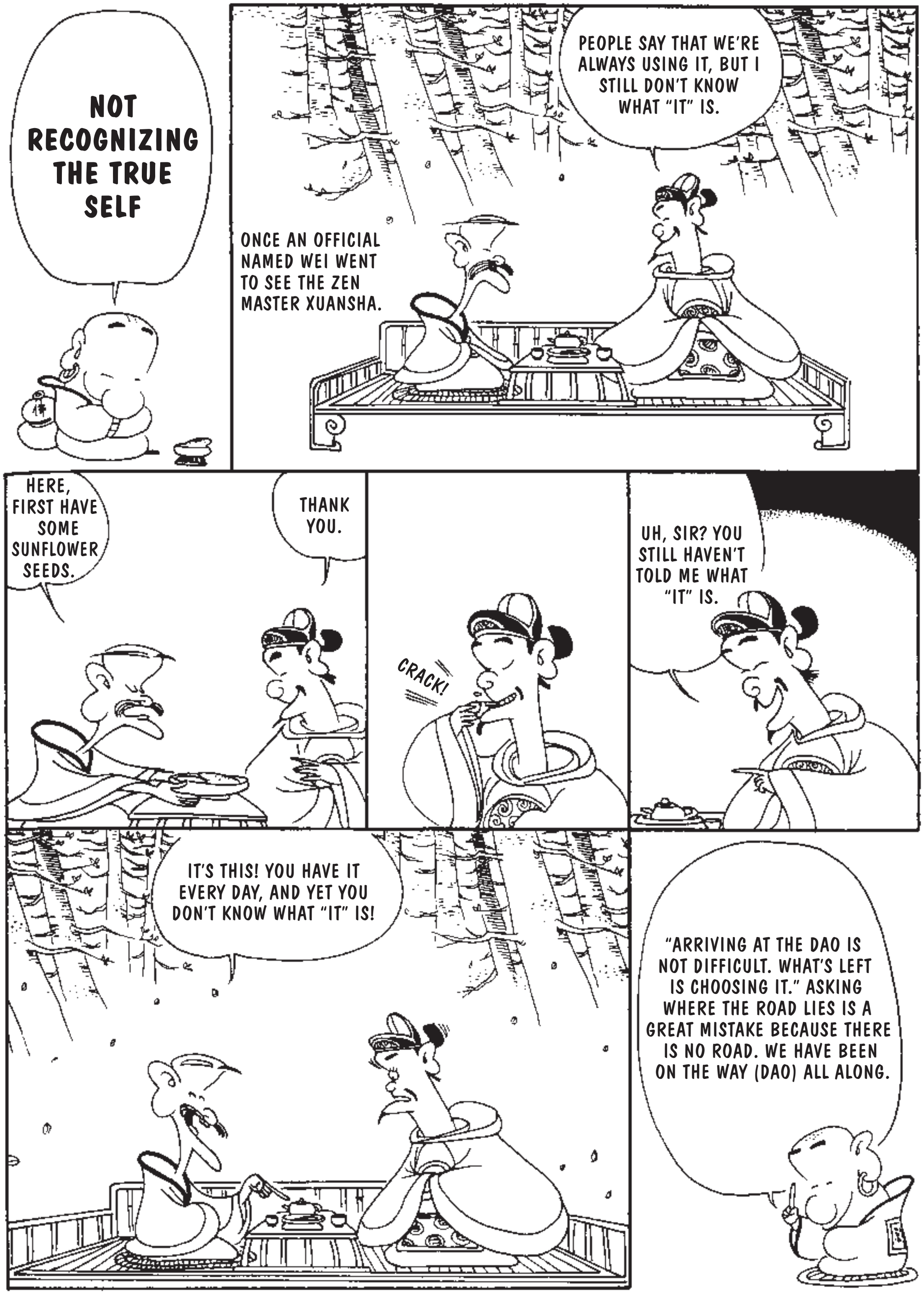


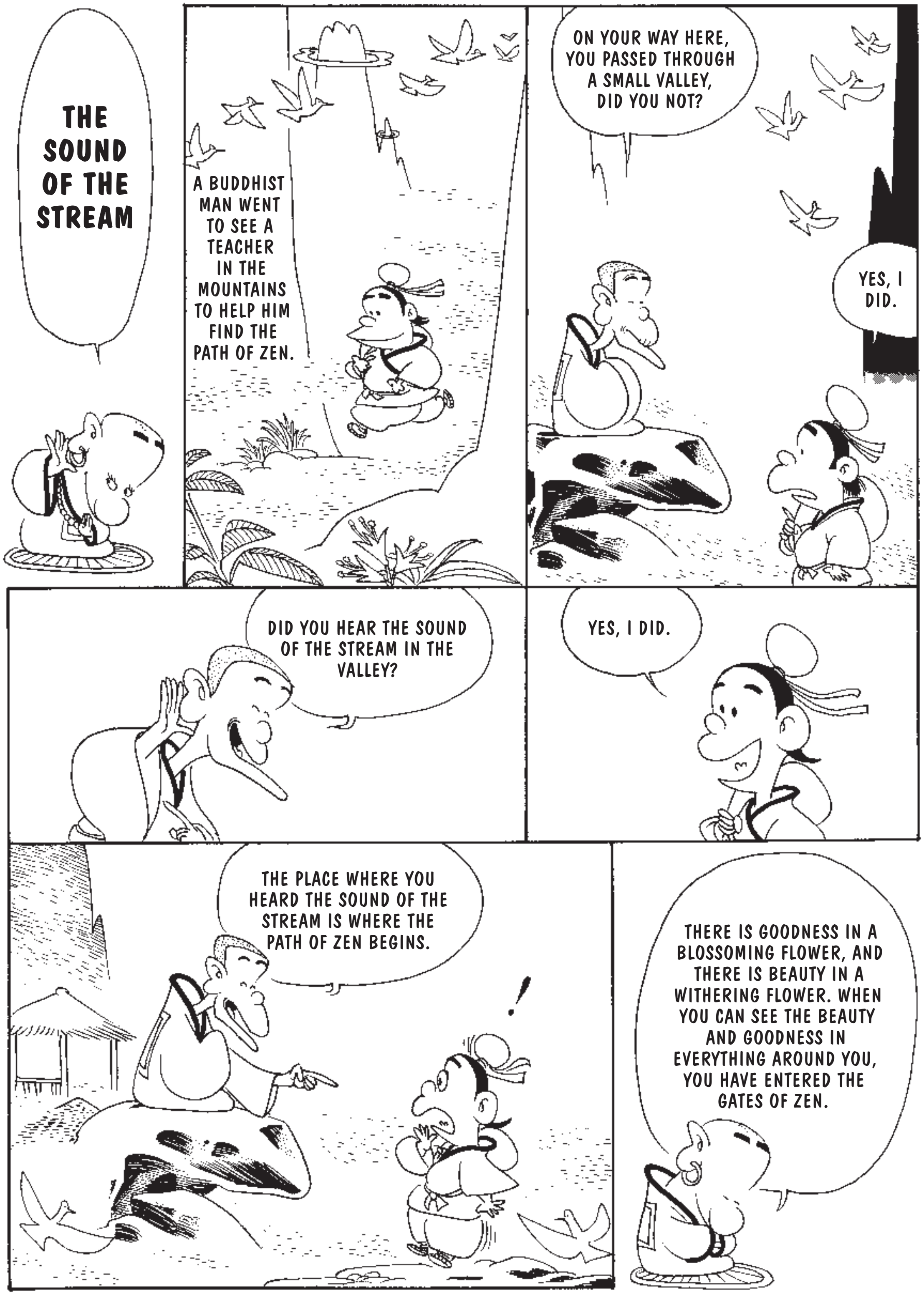


鏡清問僧。門外是什麼聲。僧云。雨滴聲。清云。眾生顛倒迷己逐物。僧云。和尚作麼生。清云。洎不迷己。僧云。洎不迷己意旨如何。清云。出身猶可易。脫體道應難。

《佛果圜悟禪師碧巖錄》

福州玄沙宗一大師……師與韋監軍喫果子。韋問。如何是日用而不知。師拈起果子曰喫。韋喫果子了。再問之。
師曰。只者是日用而不知。
《景德傳燈錄》



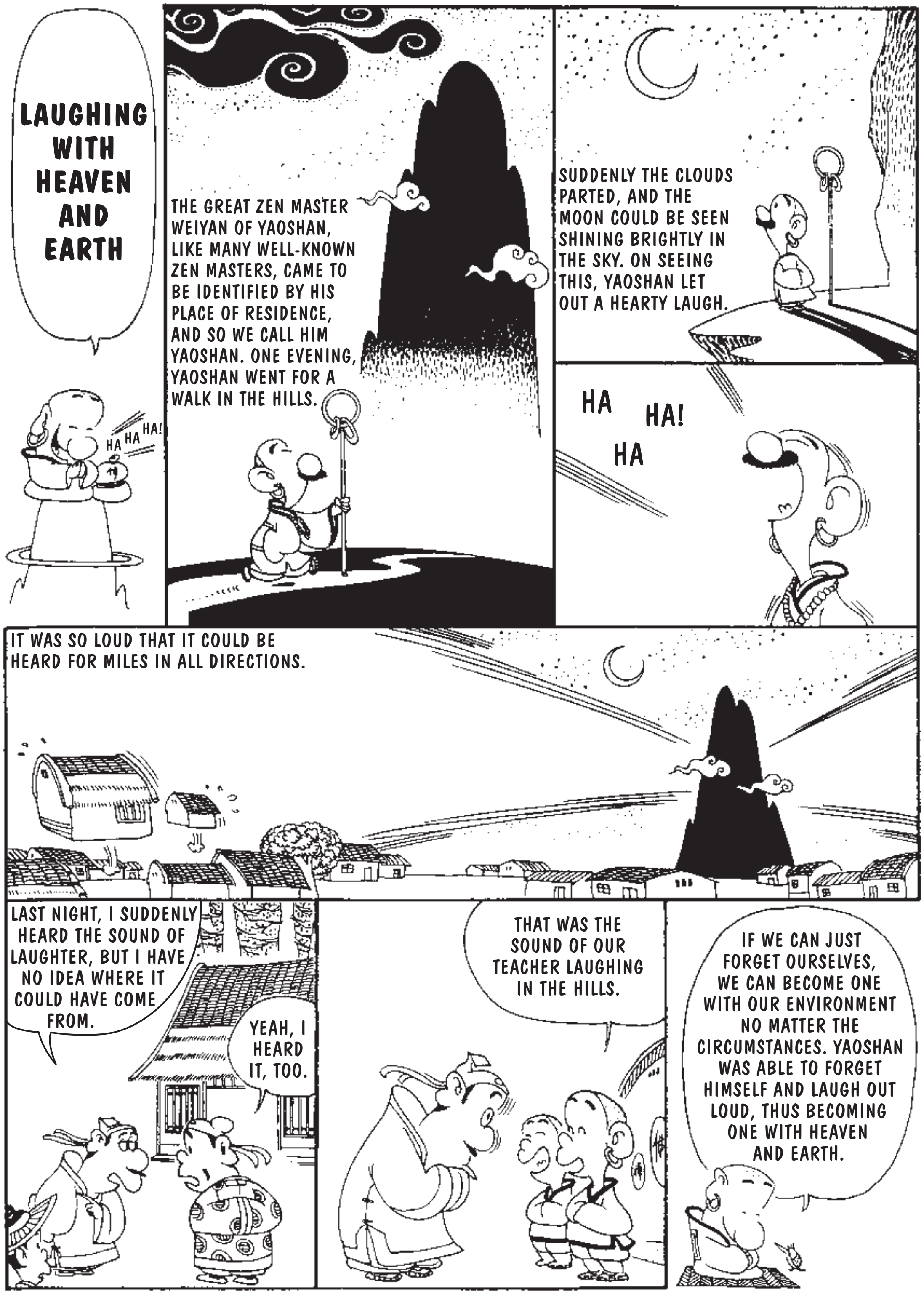


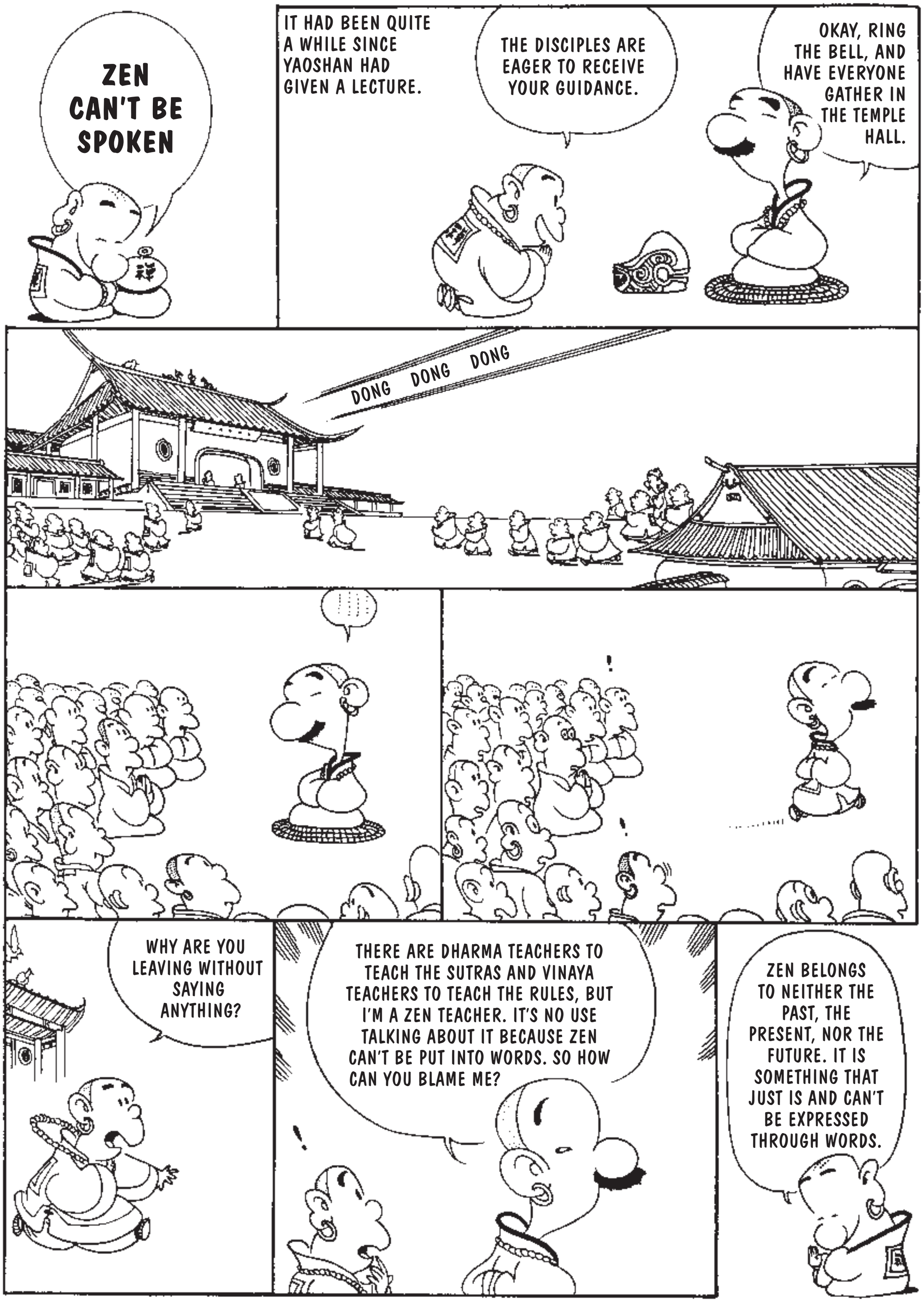
福州玄沙宗一大師……問學人乍入叢林乞師指箇入路。師曰。還聞偃溪水聲否。曰聞。師曰。是汝入處。

《景德傳燈錄》

澧州藥山惟儼禪師……。師一夜登山經行。忽雲開見月大笑。一聲應澧陽東九十許里。居民盡謂東家。明晨迭相推問直至藥山。徒眾云。昨夜和尚山頂大笑。

《景德傳燈錄》





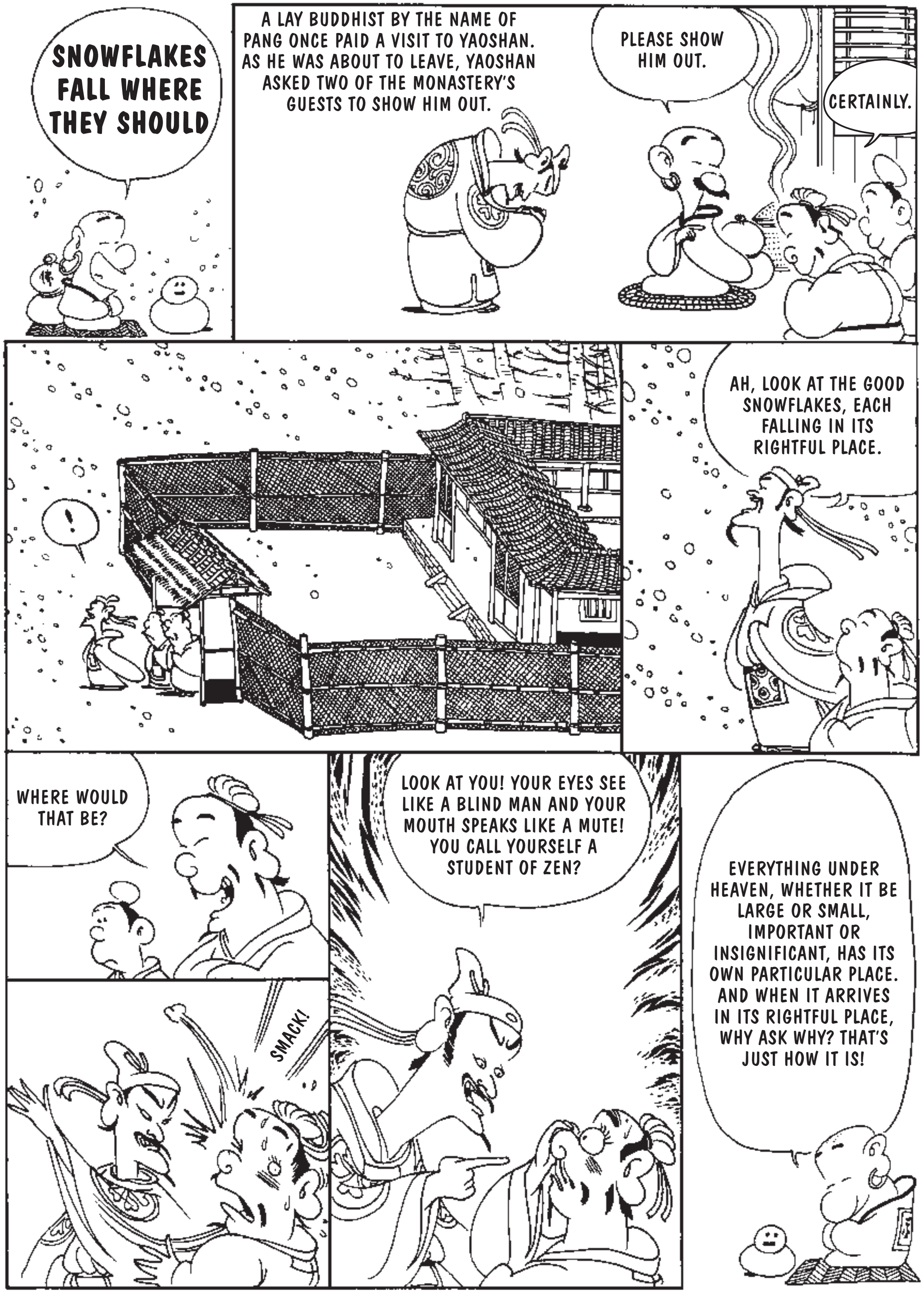
院主僧再三請和尚為人說法。和尚一二度不許，第三度方始得許，院主便歡喜，先報大眾。大眾喜不自勝，打鍾上來。僧眾纔集，和尚關卻門便歸丈室。院主在外責曰：「和尚適來許某甲為人，如今因什摩卻不為人？賺某甲。」師曰：「經師自有經師在，論師自有論師在，律師自有律師在。院主怪貧道什摩處？」

《祖堂集》

李翺相公來見和尚，和尚看經次，殊不采顧。相公不肯禮拜，乃發輕言：「見面不如千里聞名。」師召相公，相公應喏。師曰：「何得貴耳而賤目乎？」公便禮拜。起來，申問：「如何是道？」師指天又指地曰：「雲在青天水在瓶。」相公禮拜。

《祖堂集》

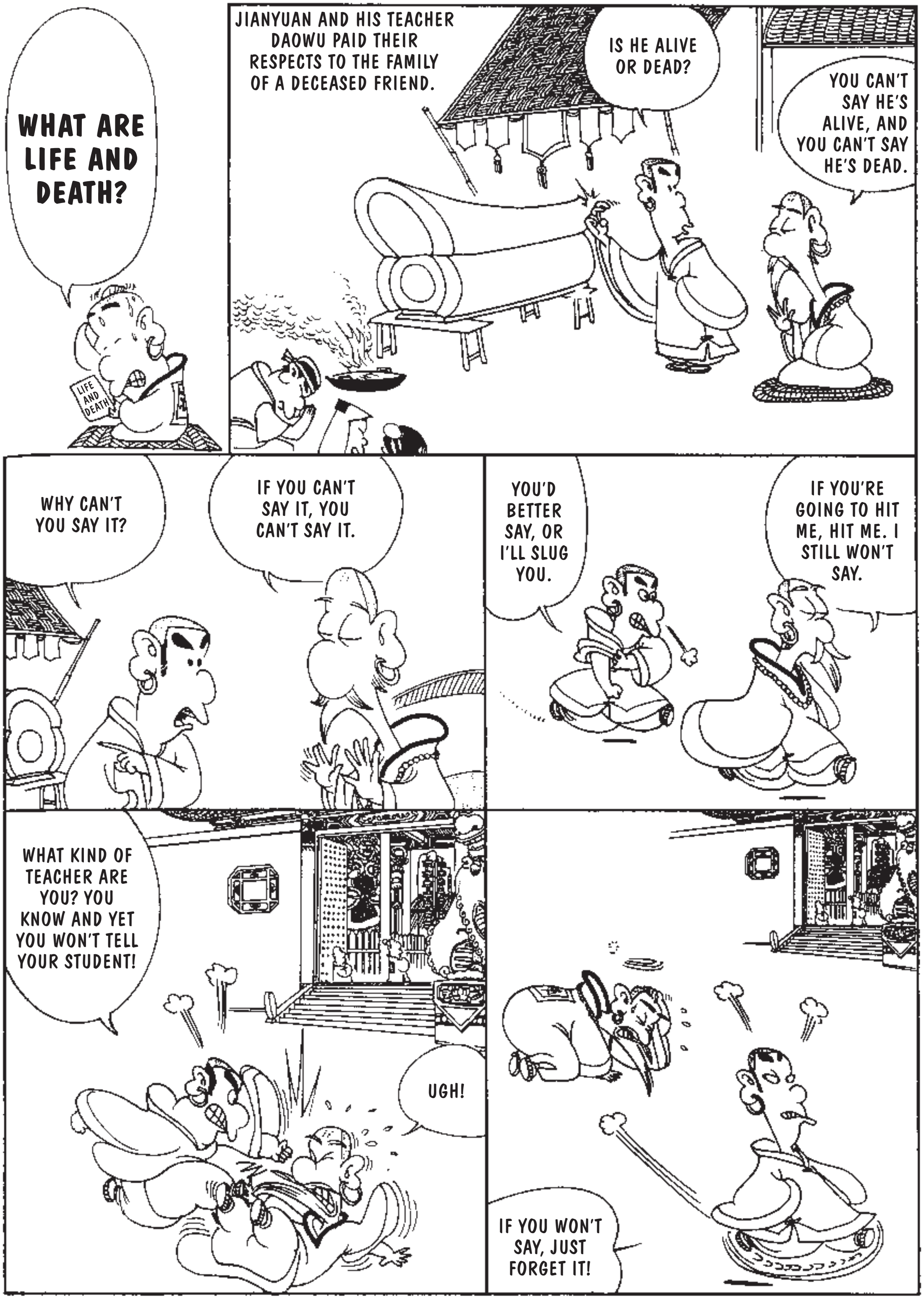


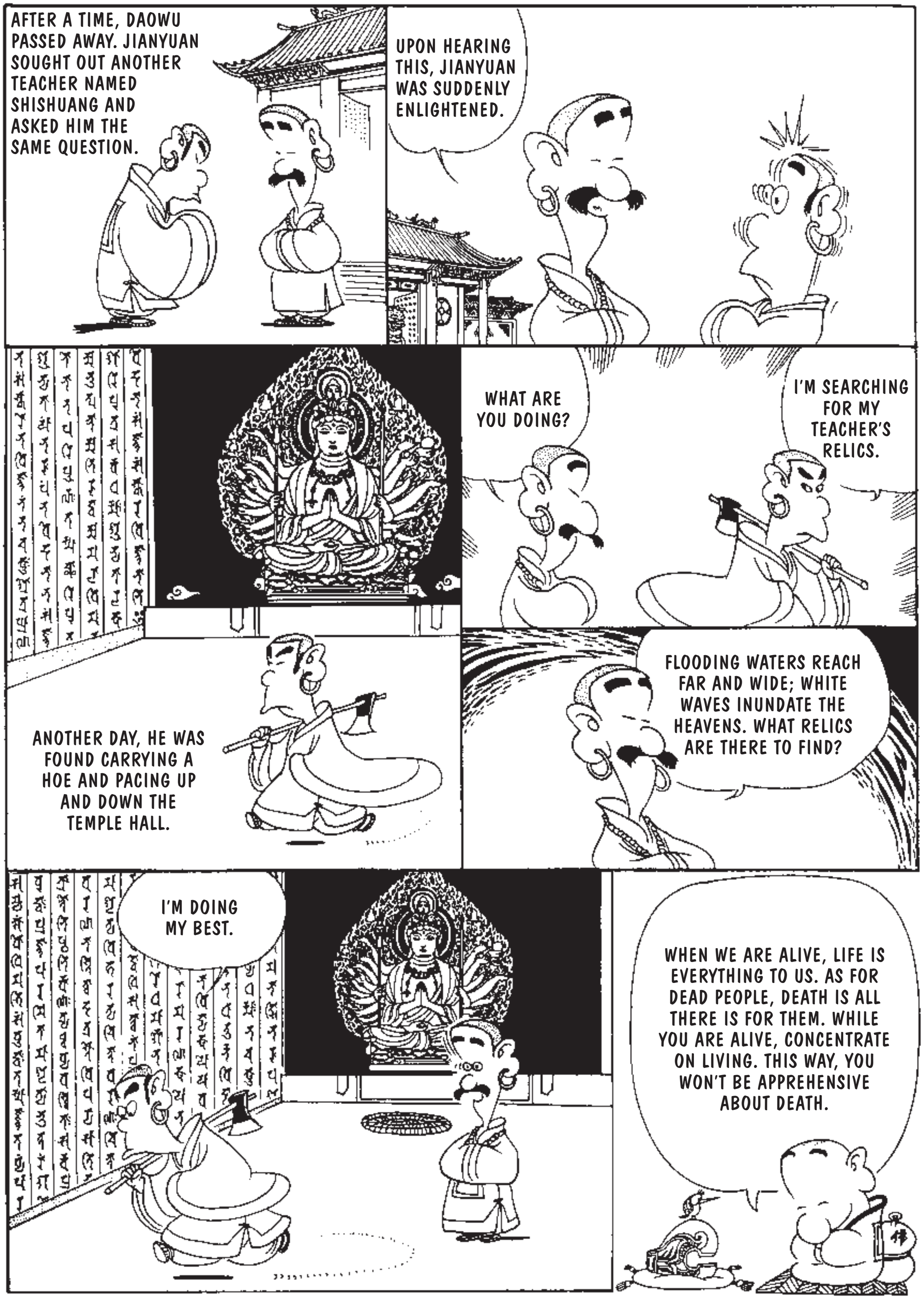


龐居士辭藥山。山命十人禪客。相送至門首。居士指空中雪云。好雪片片不落別處。時有全禪客云。落在什麼處。士打一掌……。云。汝恁麼稱禪客……。眼見如盲。口說如啞。

《佛果圜悟禪師碧巖錄》

潭州漸源仲興禪師在道吾處為典座。一日隨道吾往檀越家弔喪。師以手拊棺曰。生耶死耶。道吾曰。生也不道死也不道。師曰。為什麼不道。道吾曰。不道不道。弔畢同迴途次。師曰。和尚今日須與仲興道。儻更不道即打去也。道吾曰。打即任打。生也不道死也不道。師遂打道吾數拳。



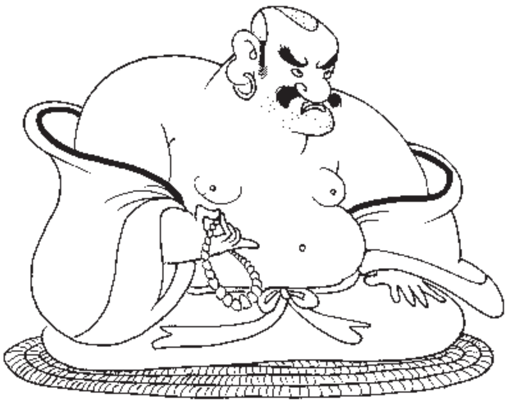


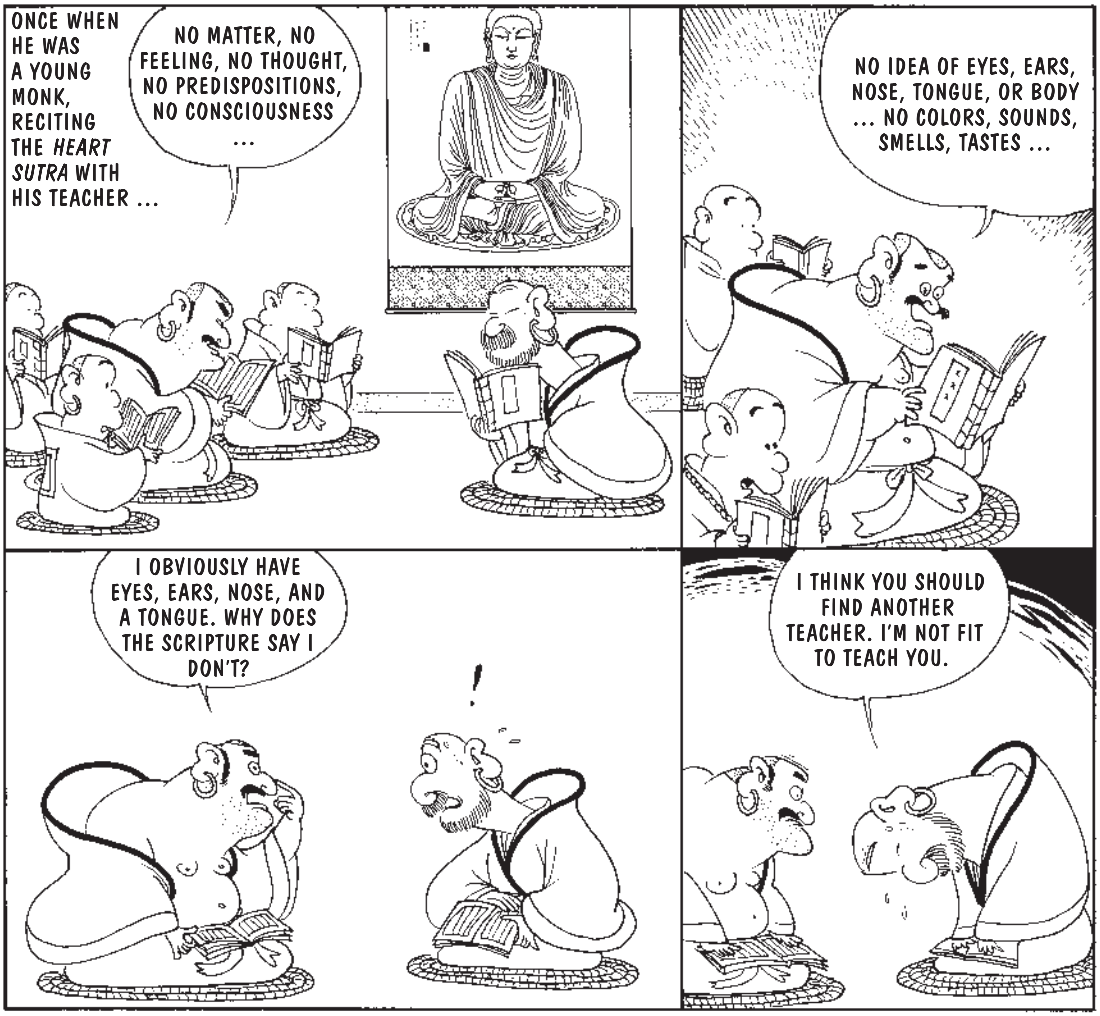
……。師乃禮辭往石霜。舉前語及打道吾之事。今請和尚道。石霜曰。汝不見道吾道。生也不道死也不道。師於此大悟乃設齋懺悔。師一日將鍬子於法堂上。石霜曰。作麼。師曰。覓先師靈骨來。石霜曰。洪波浩渺白浪滔天覓什麼靈骨。師曰。正好著力。

《景德傳燈錄》

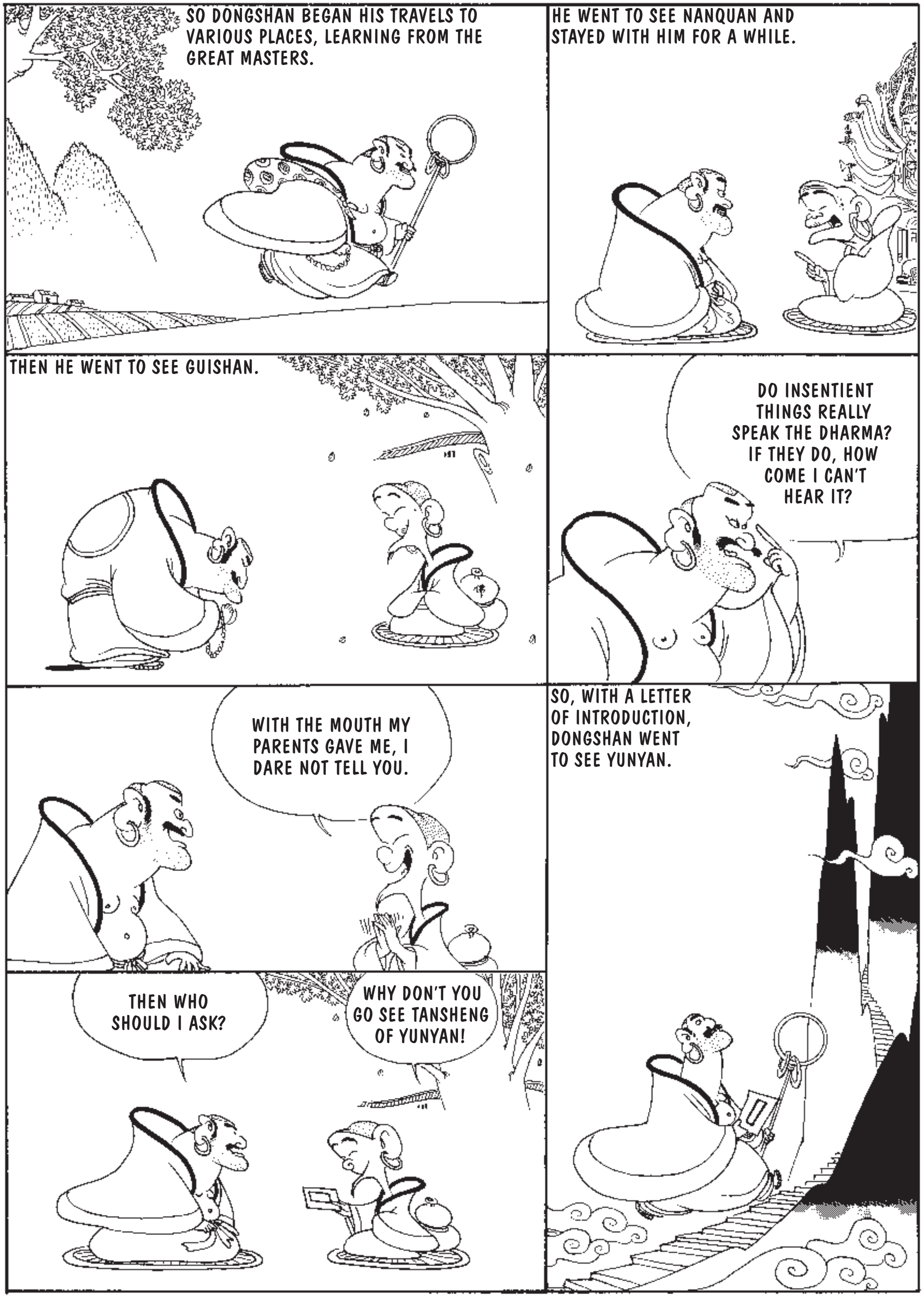
LIANGJIE OF DONGSHAN
(807–869)

LAY SURNAME YU, DONGSHAN WAS FROM KUAIJI IN ZHEJIANG. HE JOINED THE ORDER AS A BOY, AND AFTER HIS ENLIGHTENMENT HE BECAME THE ABBOT AT DONG MOUNTAIN (DONGSHAN) IN JIANGXI IN THE YEAR 860. HE WAS THE COFOUNDER (ALONG WITH HIS STUDENT CAOSHAN) OF THE CAODONG (SOTO) TRADITION.



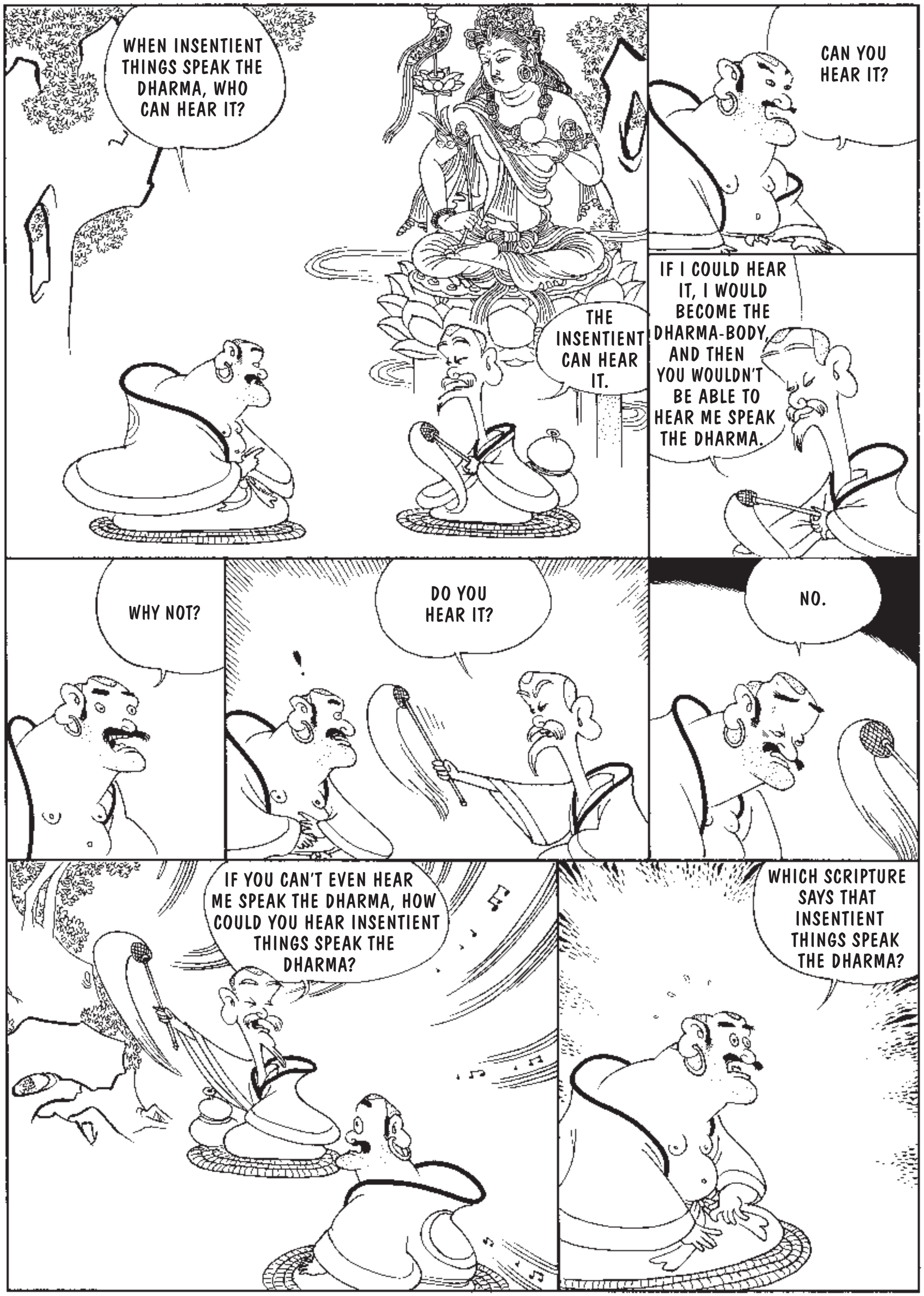


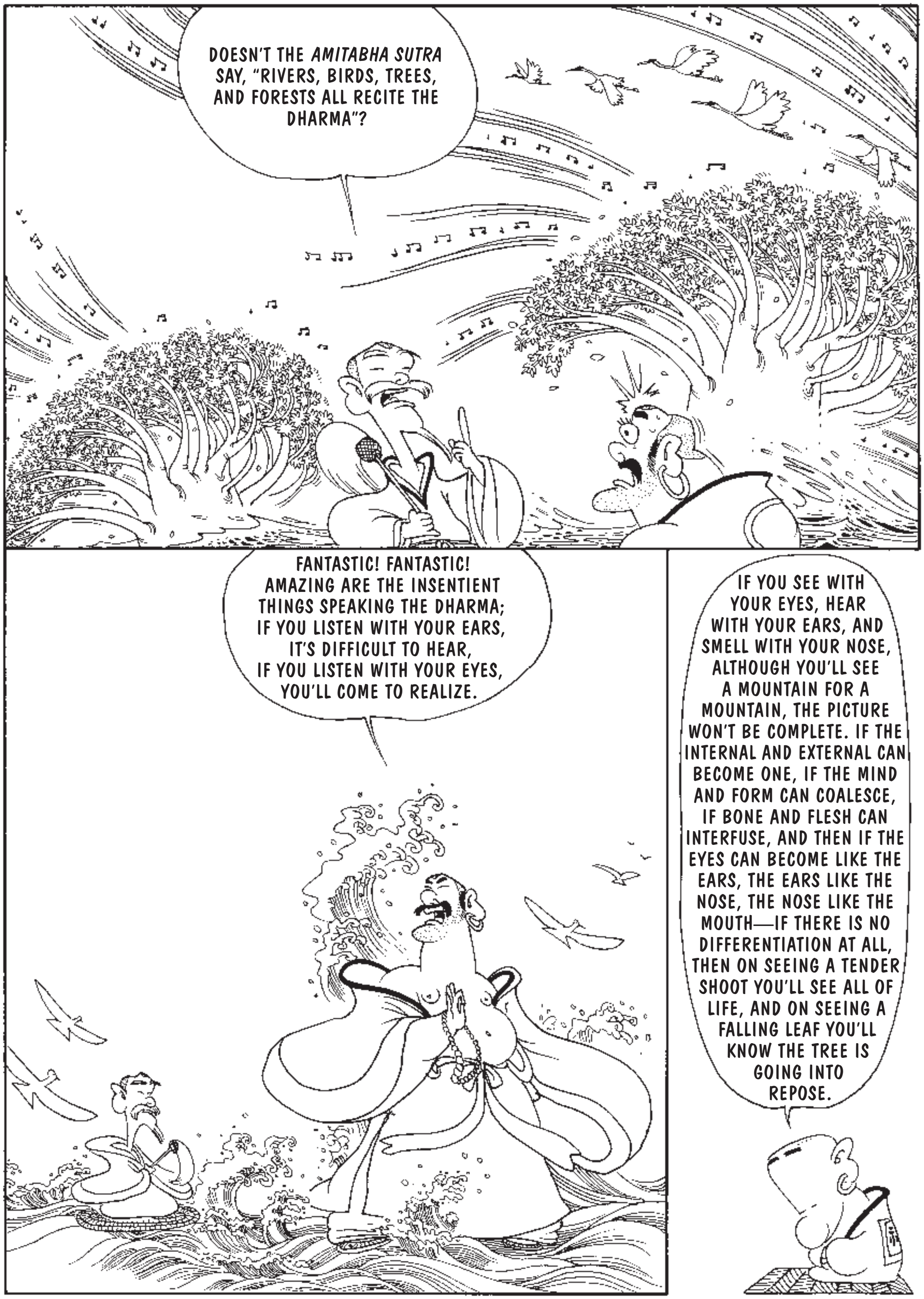
筠州洞山良价禪師會稽人也。姓俞氏。幼歲從師因念般若心經。以無根塵義問其師。其師駭異曰。吾非汝師……。



師至唐大中末。於新豐山接誘學徒。厥後盛化豫章高安之洞山。因為雲巖諱日營齋。遊方首謁南泉。值馬祖諱晨修齋次……次參溈山問曰。頃聞忠國師有無情說法。良价未究其微……。溈山曰。父母所生口終不敢道。曰還有與師同時慕道者否。溈山曰。此去石室相連有雲巖道人。若能撥草瞻風。必為子之所重。

既到雲巖問。無情說法什麼人得聞。雲巖曰。無情說法無情得聞。師曰。和尚聞否。雲巖曰。我若聞汝即不得聞吾說法也。曰若恁麼即良价不聞和尚說法也。雲巖曰。我說法汝尚不聞。何況無情說法也。





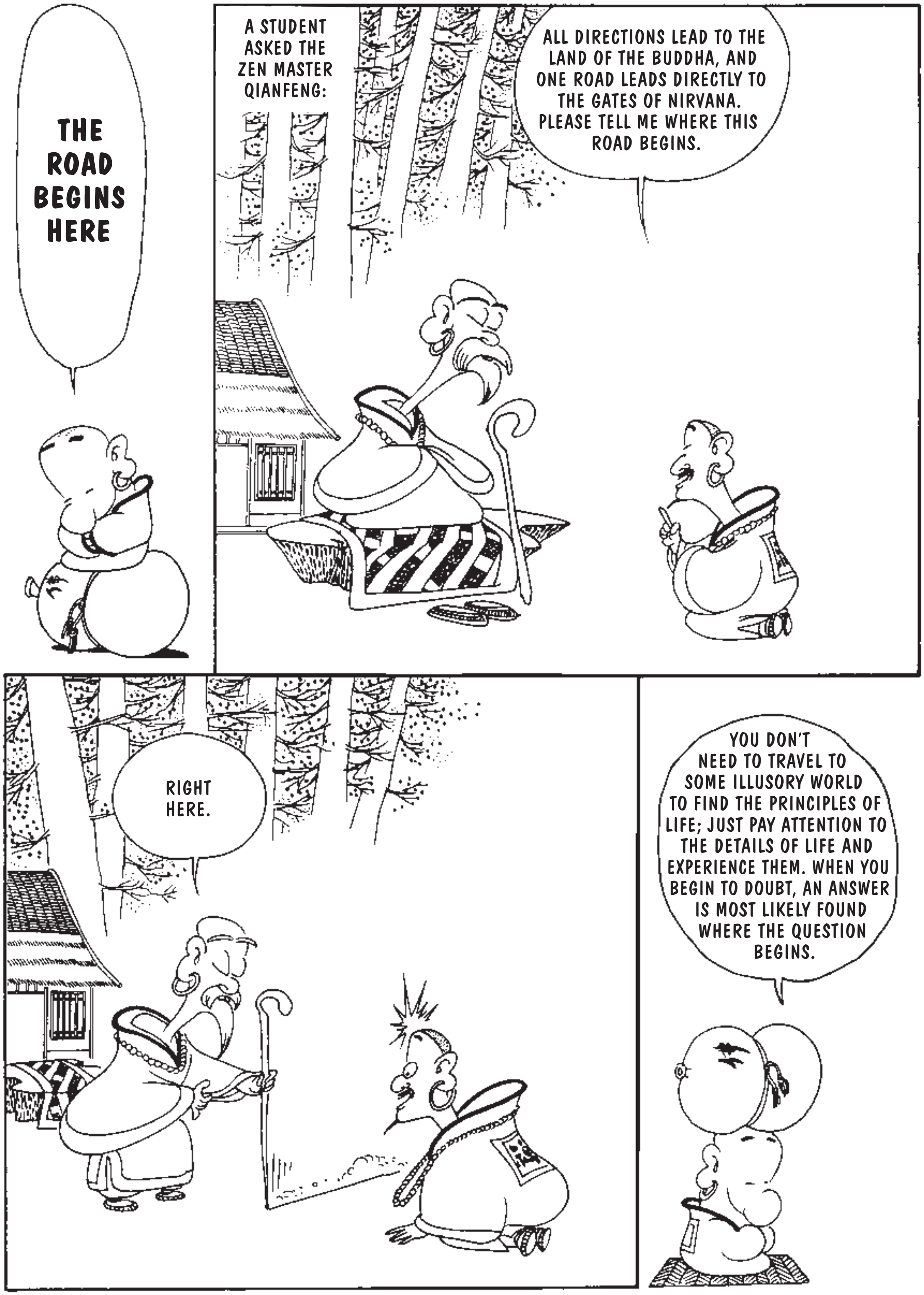
僧問講彌陀經座主。水鳥樹林皆悉念佛念法念僧。師乃述偈呈雲巖曰。也大奇。也大奇。無情解說不思議。若將耳聽聲不現。眼處聞聲方可知。

《景德傳燈錄》

問。寒暑到來。如何回避。師曰。何不向無寒暑處去。曰。如何是無寒暑處。師曰。寒時寒殺闍黎。熱時熱殺闍黎。

《五燈會元》

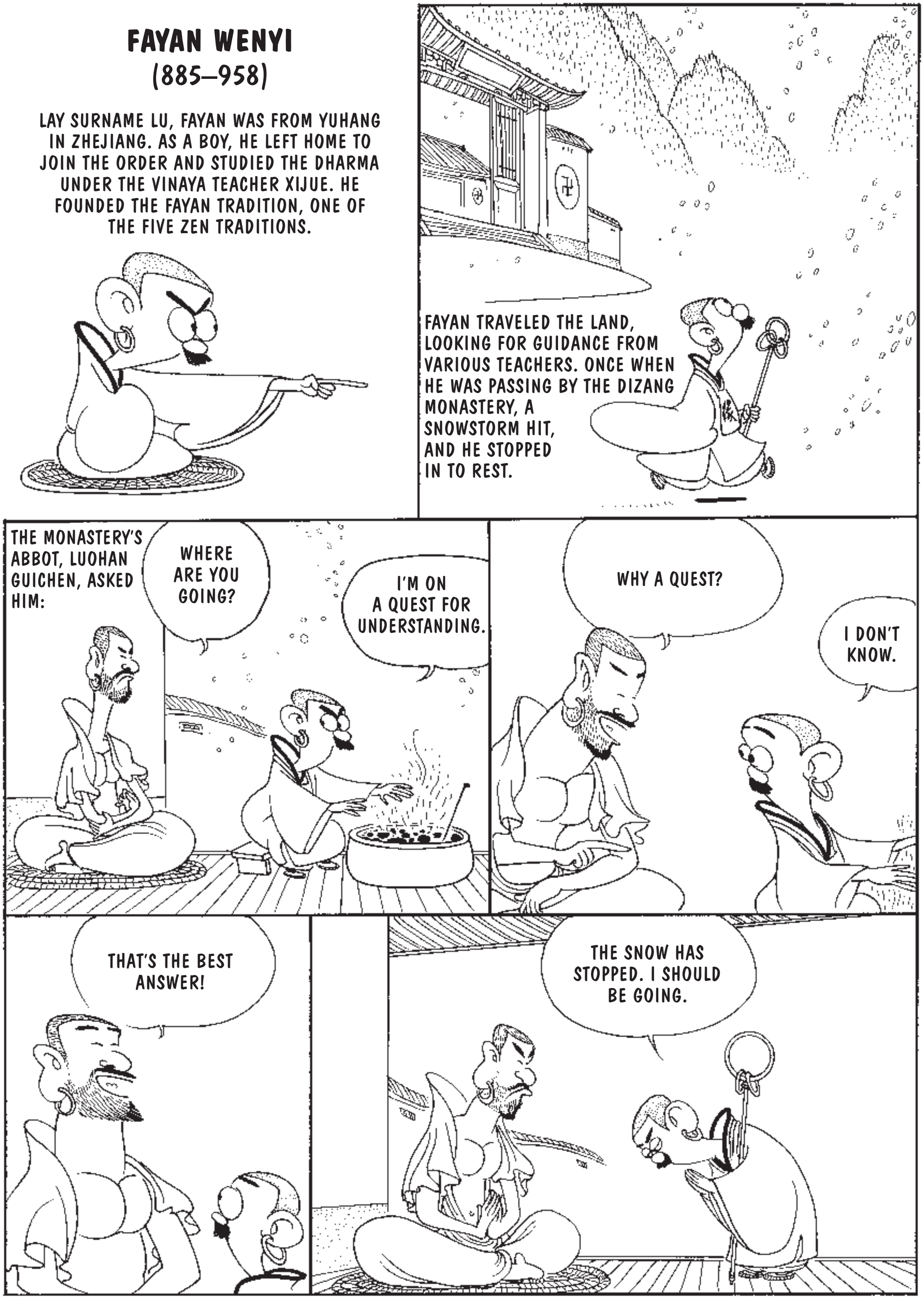




越州乾峯和尚……。問。十方薄伽梵。一路涅槃門。未審路頭在甚麼處。師以拄杖畫云。在這裏。

《五燈會元》

金陵清涼院文益禪師。餘杭魯氏子。七歲。依新定智通院全偉禪師落髮。弱齡稟具於越州開元寺。屬律匠希覺師盛化於明州育王寺。師往預聽習。究其微旨……。過地藏院。阻雪少憩。附爐次。藏問。此行何之。師曰。行脚去。藏曰。作麼生是行脚事。師曰。不知。藏曰。不知最親切……。雪霽辭去。



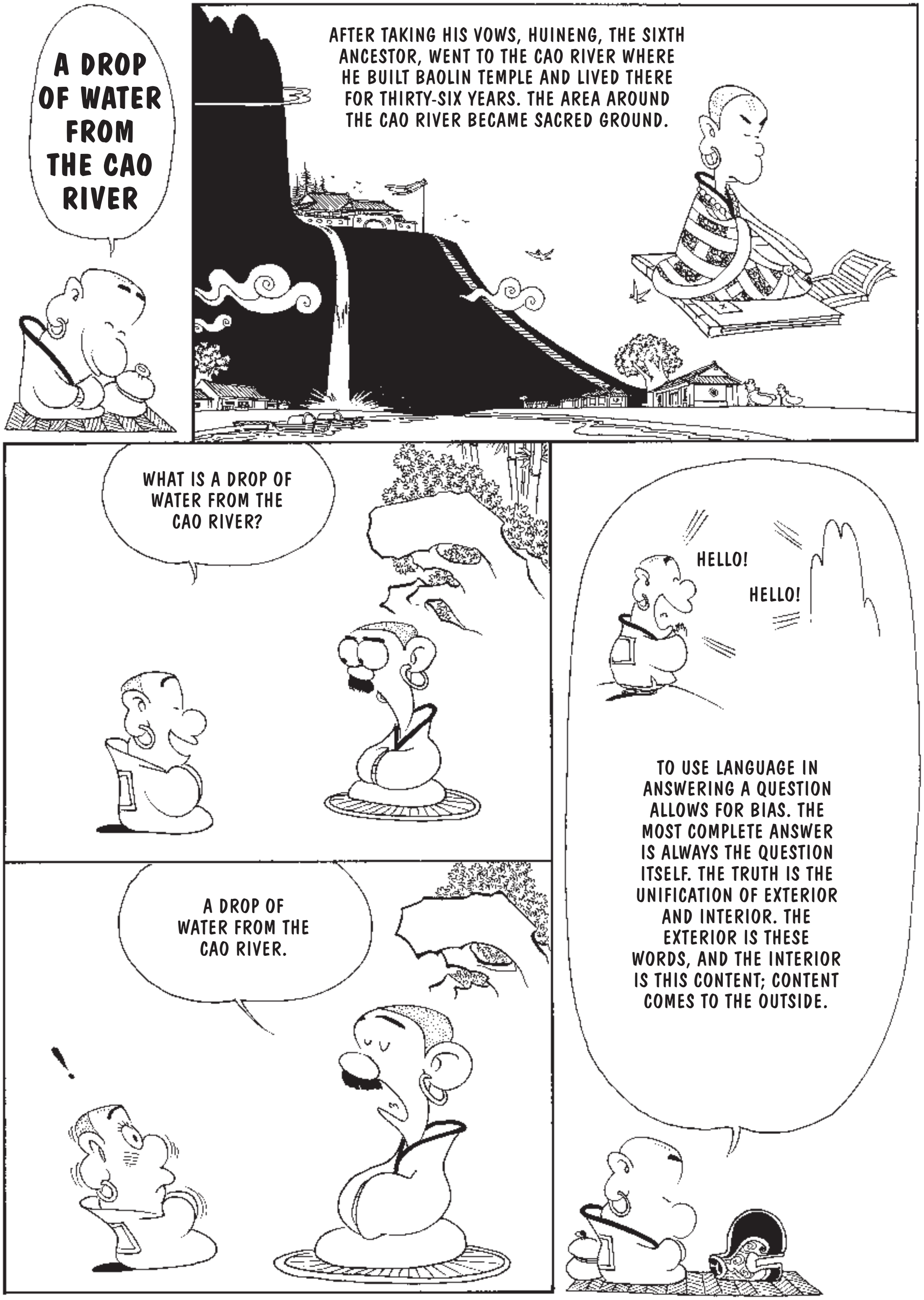


藏門送之。問曰。上座尋常說三界唯心。萬法唯識。乃指庭下片石曰。且道此石在心內。在心外。師曰。在心內。藏曰。行脚人著甚麼來由。安片石在心頭。師窘無以對。即放包依席下求決擇。近一月餘。日呈見解。說道理。藏語之曰。佛法不恁麼。師曰。某甲詞窮理絕也。藏曰。若論佛法。一切見成。師於言下大悟。

《五燈會元》

又有問。如何是曹溪一滴水。眼曰。是曹溪一滴水。

《釋氏通鑒》

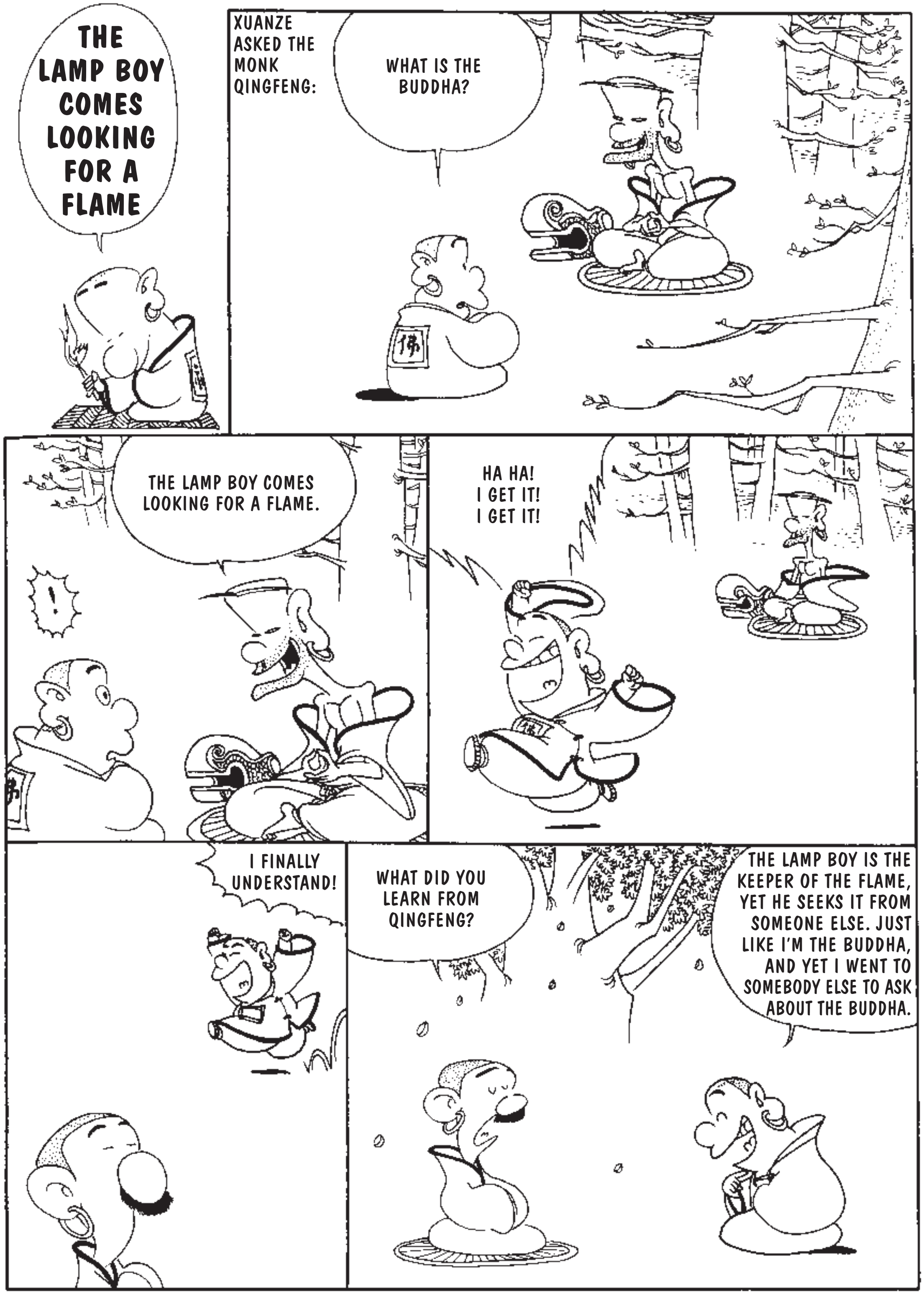


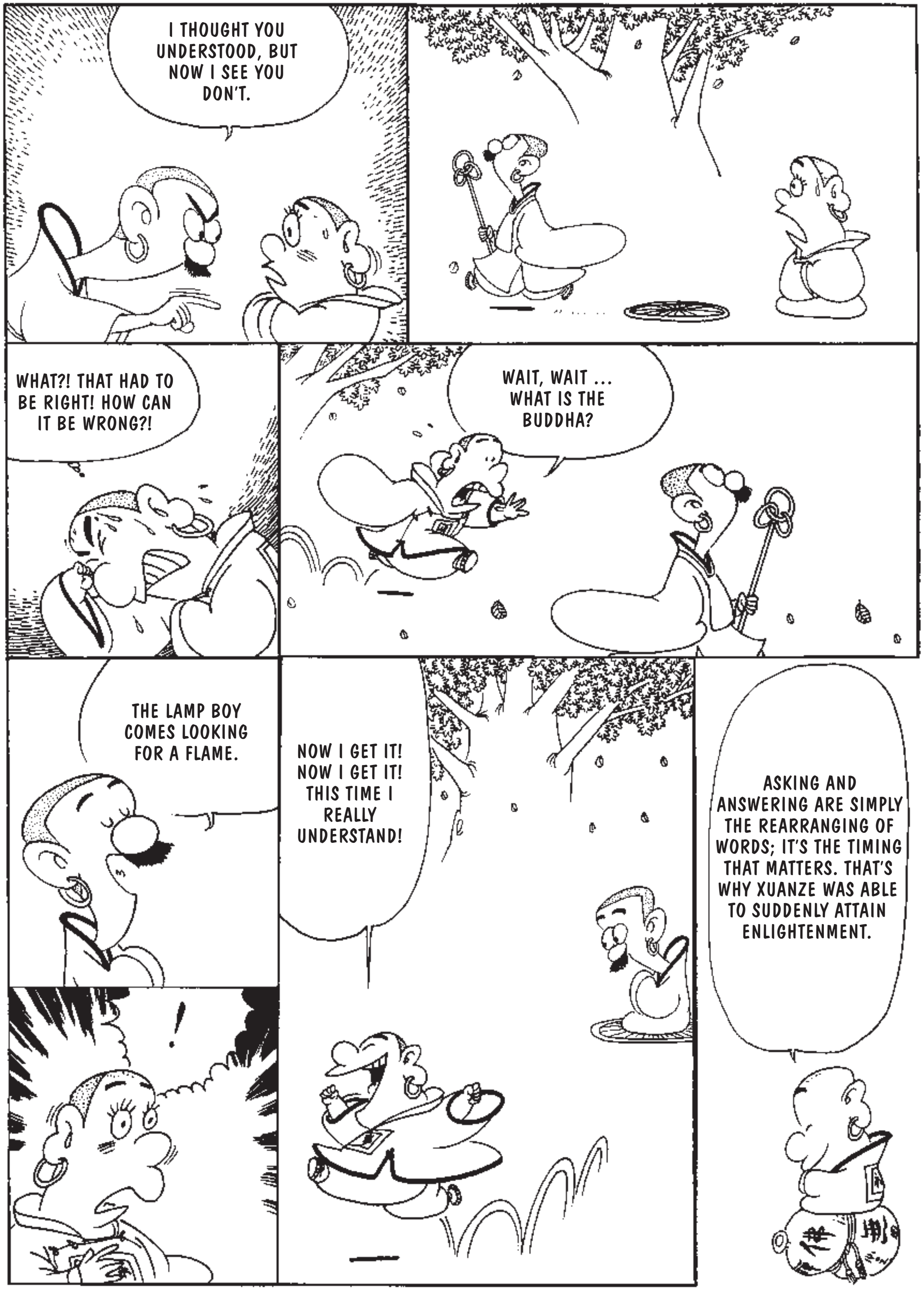


杭州永明寺道潛禪師……。初謁法眼。眼問曰。子於參請外。看甚麼經。師曰。華嚴經。眼曰。總別．同異．成壞六相。是何門攝屬。師曰。文在十地品中。據理則世出世間一切法。皆具六相也。眼曰。空還具六相也無。師懵然無對。眼曰。汝問我。我向汝道。師乃問。空還具六相也無。眼曰。空。師於是開悟。踊躍禮謝。眼曰。子作麼生會。師曰。空。眼然之。

《五燈會元》

金陵報恩院玄則禪師滑州衛南人也。初問青峯如何是佛。青峯曰。丙丁童子來求火。師得此語藏之於心。及謁淨慧。詰其悟旨。師對曰。丙丁是火而更求火。亦似玄則將佛問佛。





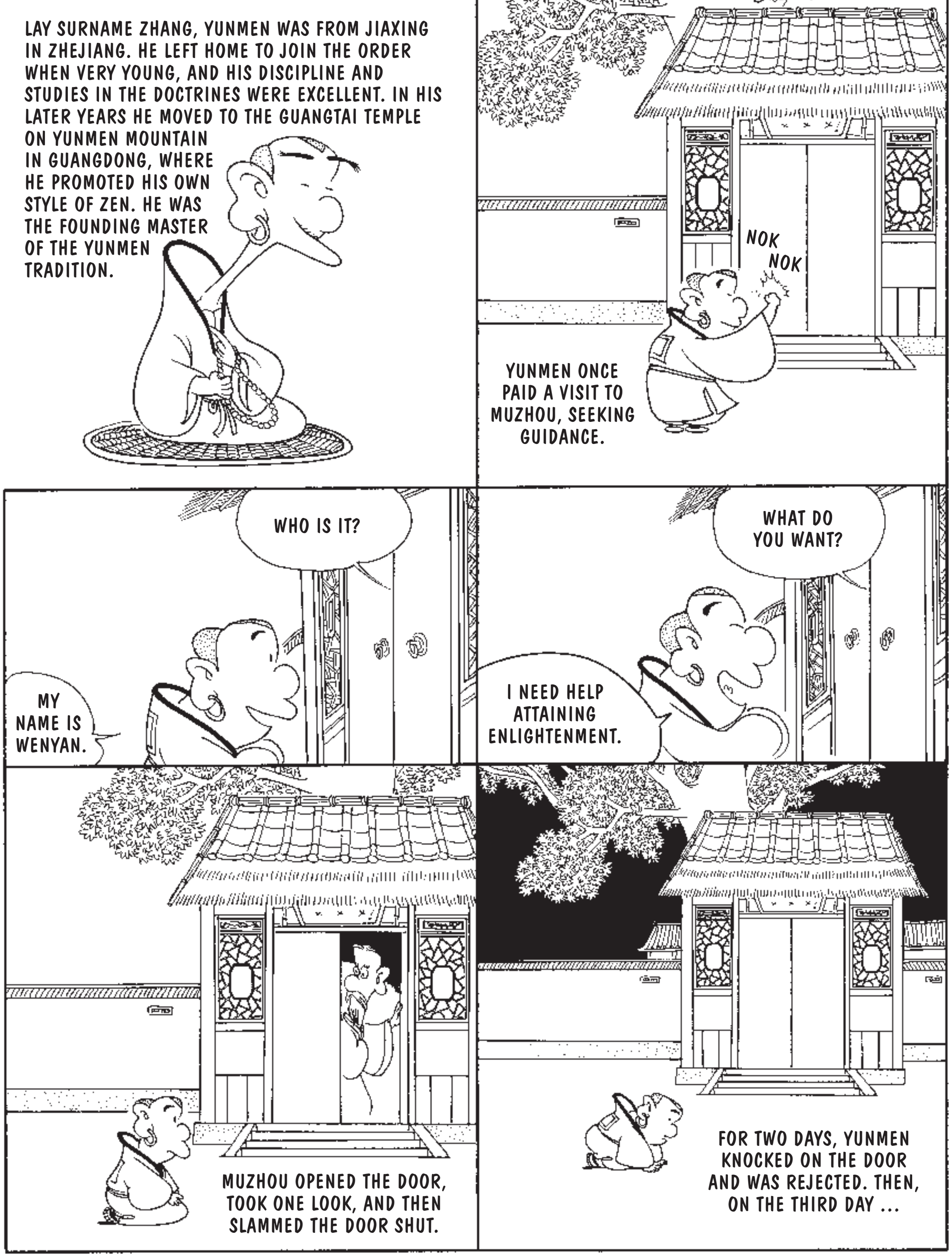
淨慧曰。幾放過元來錯會。師雖蒙開發煩懷猶豫。復退思既殆莫曉玄理。乃投誠請益。淨慧曰。汝問我與汝道。

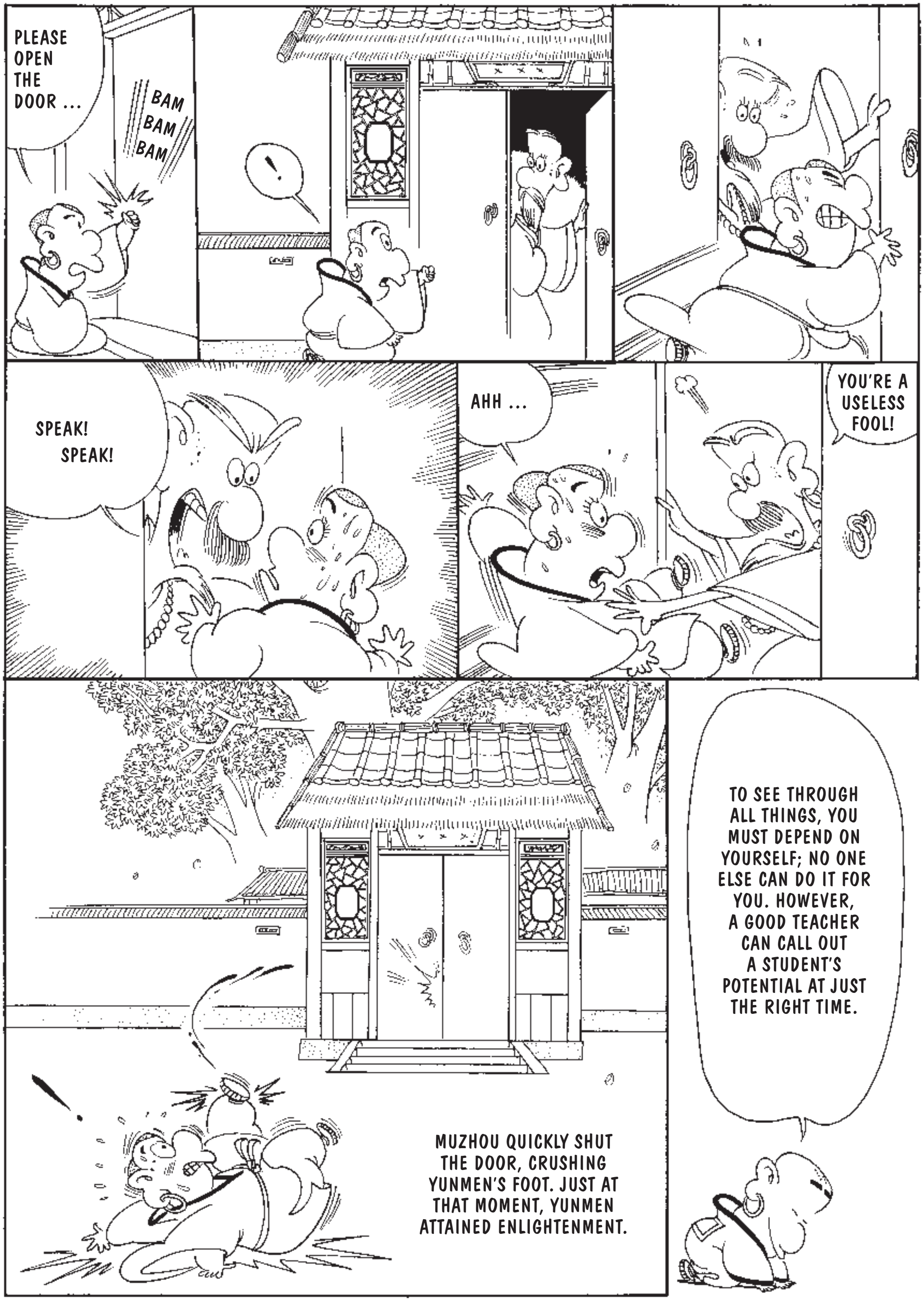
師乃問。如何是佛。淨慧曰。丙丁童子來求火。師豁然知歸。

《景德傳燈錄》

韶州雲門山光奉院文偃禪師嘉興人也。姓張氏。幼依空王寺志澄律師出家。敏質生知。慧辯天縱。及長。落髮稟具於毗陵壇。侍澄數年。探窮律部。以己事未明。往參睦州。州纔見來。便閉却門。師乃扣門。州曰。誰。師曰。某甲。州曰。作甚麼。師曰。己事未明。乞師指示。州開門一見便閉却。師如是連三日扣門。至第三日。

WENYAN OF YUNMEN
(864–909)





州開門。師乃拶入。州便擒住曰。道。道。師擬議。州便推出曰。秦時𨍏轢鑽。遂掩門。損師一足。師從此悟入。

《五燈會元》

又曰。雲起雷興。示眾曰。十五日已前不問汝。十五日已後道將一句來。眾無對。自代曰。日日是好日。
春有百花秋有月。夏有涼風冬有雪。若無閑事挂心頭。便是人間好時節。
《五燈會元》、《無門關》

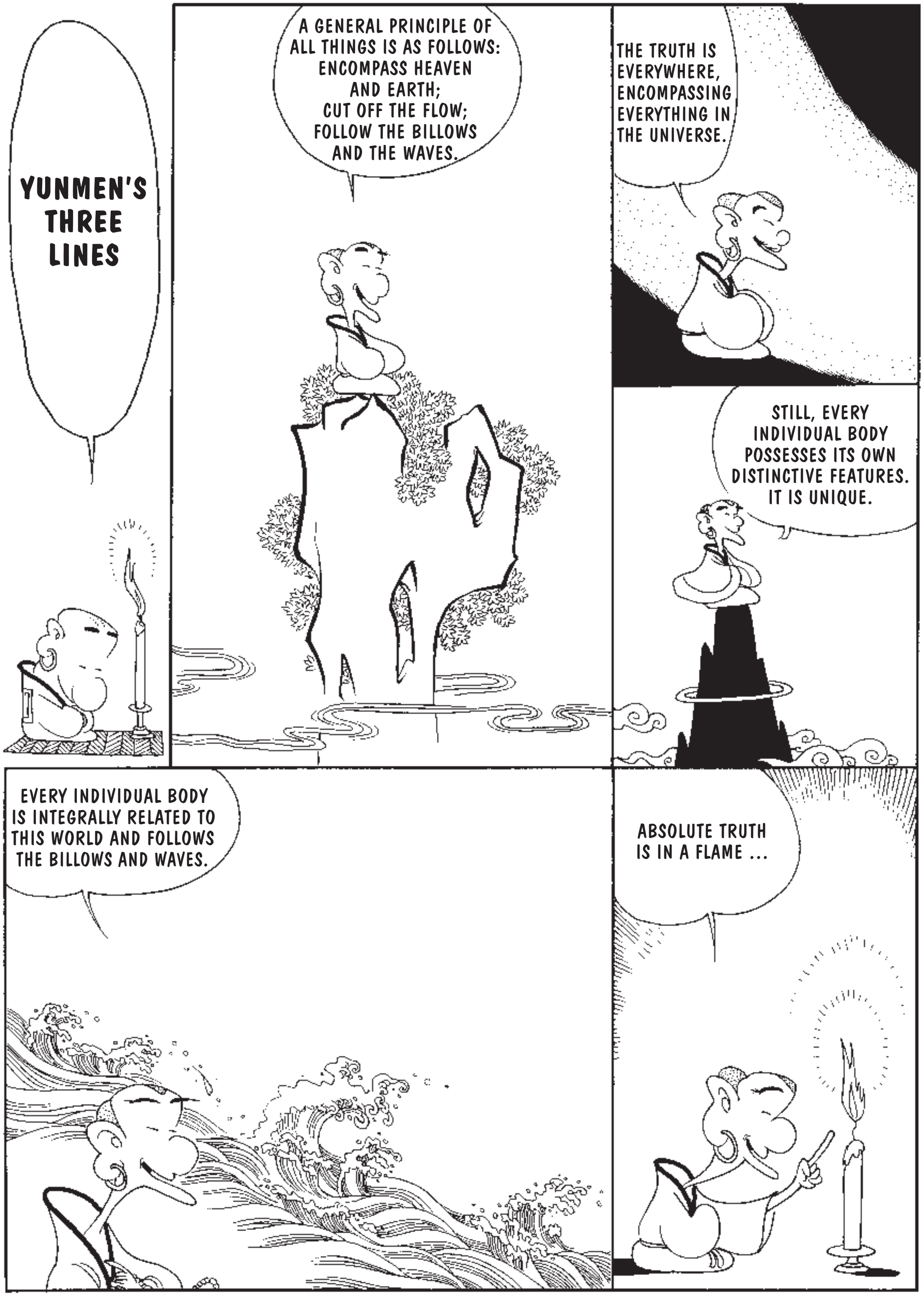


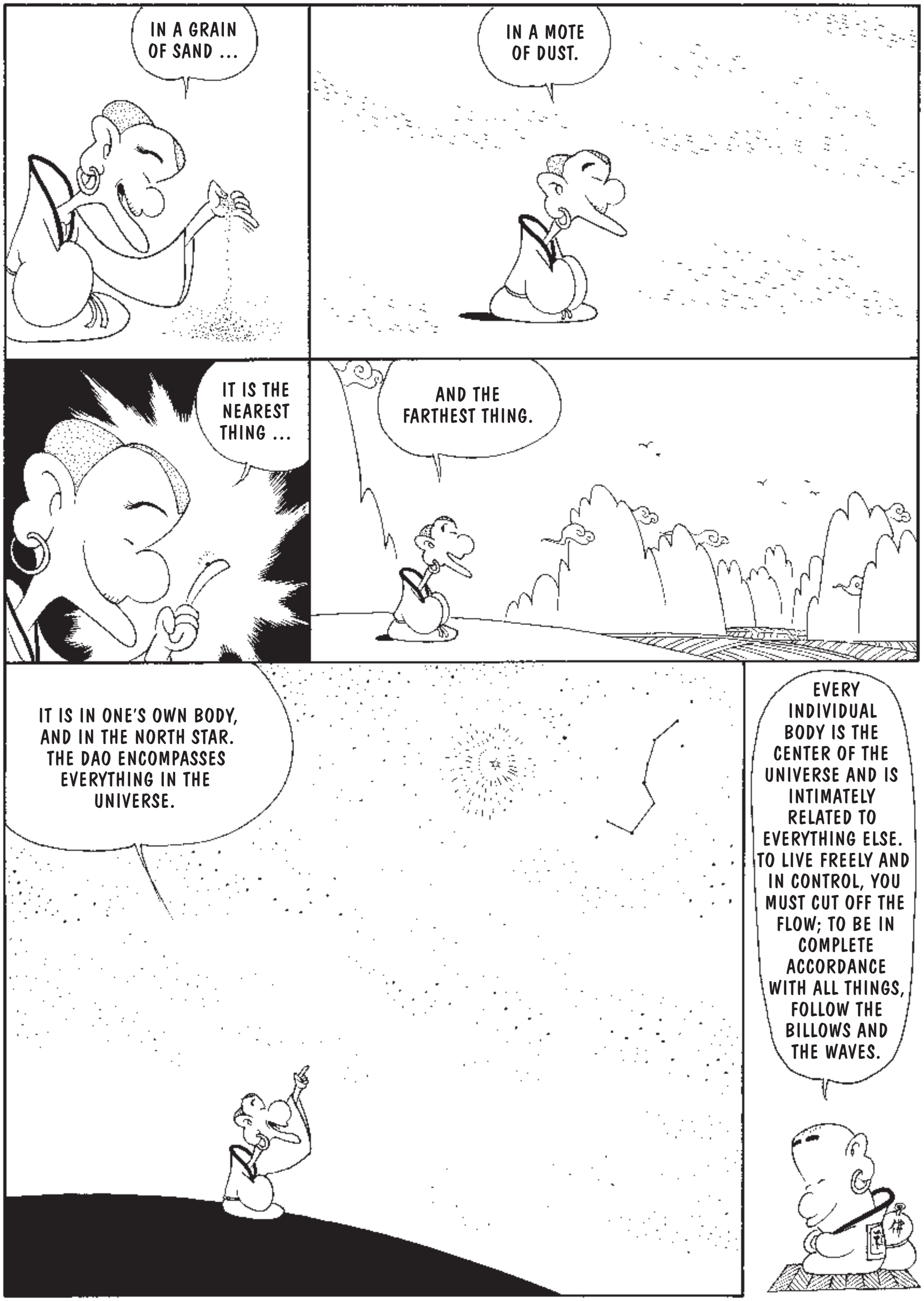


如何是正法眼。師曰。普。問。如何是啐啄機。師曰。響。如何是雲門一路。師曰。親。問。殺父殺母。向佛前懺悔。殺佛殺祖。向甚麼處懺悔。師曰。露。問。如何是道。師曰。去。問師曰。先師默然處如何上碑。師對曰。師。

《五燈會元》

昔日雲門有三句。謂函蓋乾坤句。截斷眾流句。隨波逐浪句。三句頌。函蓋乾坤日。乾坤并萬象。地獄及天堂。
物物皆真見。頭頭用不傷。截斷眾流日。堆山積嶽來。





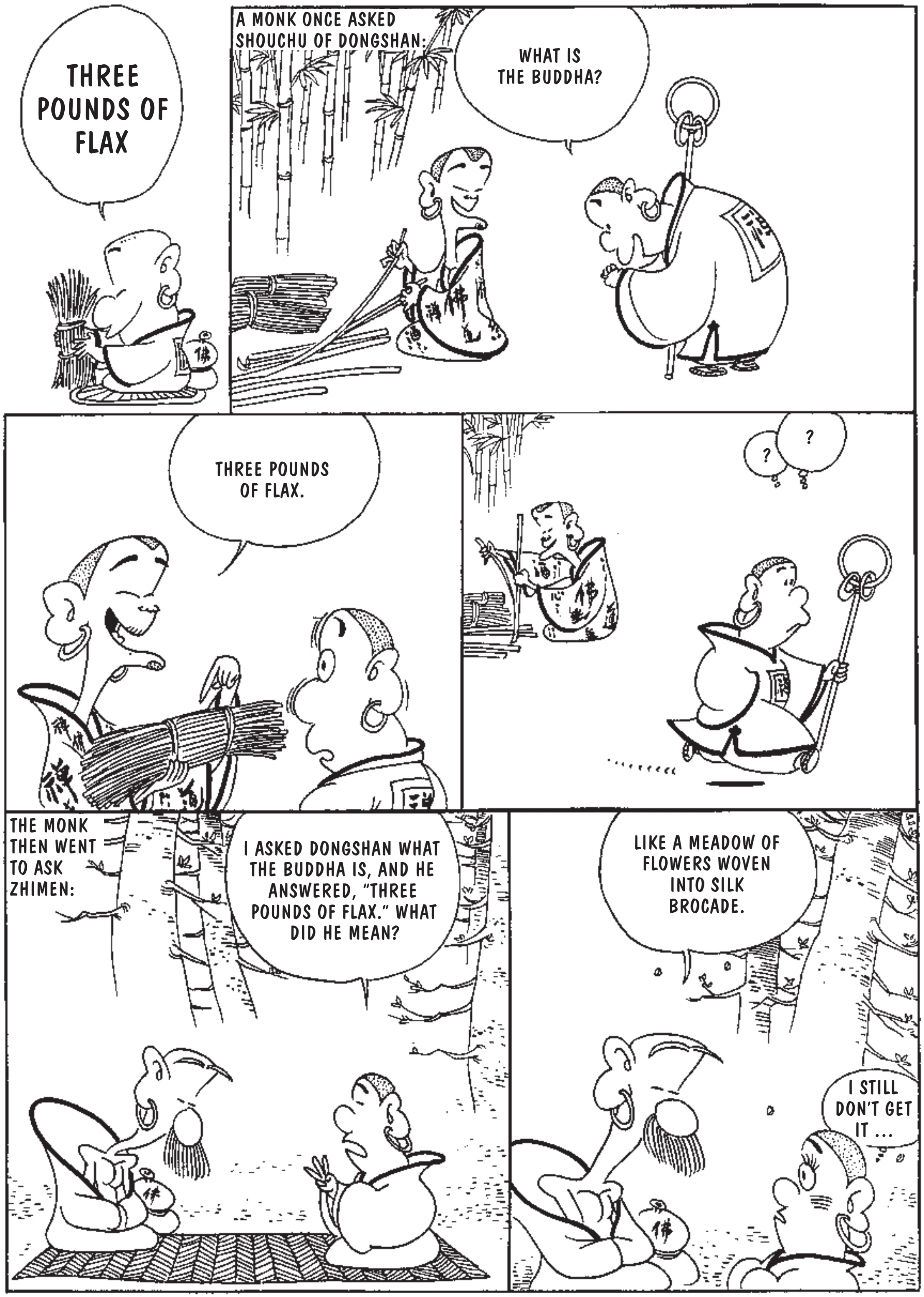
一一盡塵埃。更擬論玄妙。冰消瓦解摧。隨波逐浪曰。辯口利舌問。高低總不虧。還如應病藥。診候在臨時。三句外曰。當人如舉唱。三句豈能該。有問如何事。南嶽與天台。擡薦商量曰。相見不揚眉。君東我亦西。紅霞穿碧落。白日繞須彌。

《五燈會元》

岳州巴陵新開院顥鑒禪師……。僧問。祖意教意。是同是別。師曰。鷄寒上樹。鴨寒下水。

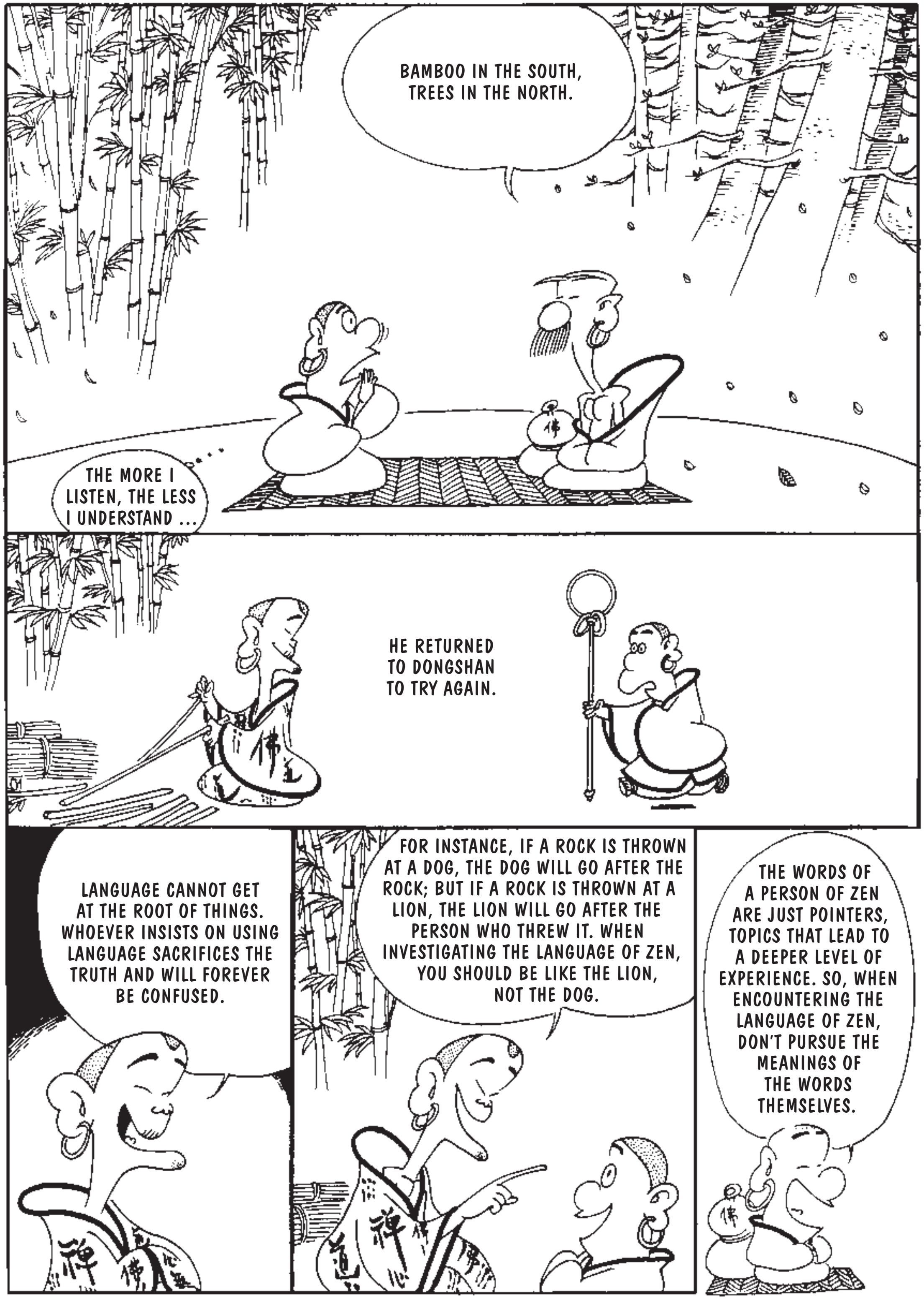
《五燈會元》

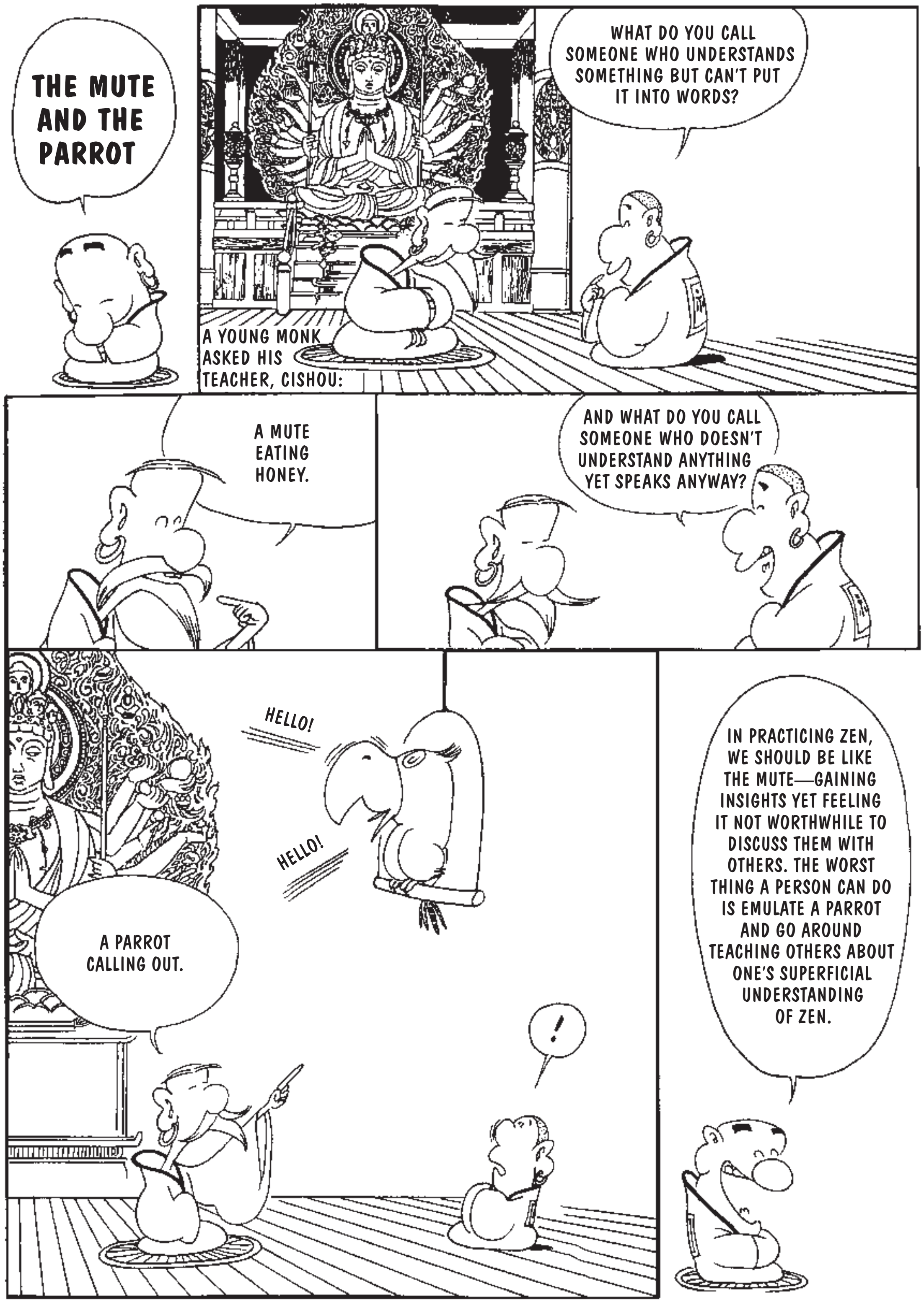




僧問洞山。如何是佛。山云。麻三斤……。僧問智門和尚。洞山道麻三斤意旨如何。智門云。花簇簇錦簇簇。會麼。
僧云。不會。

智門云。南地竹兮北地木。僧回舉似洞山。山云……。言無展事。語不投機。承言者喪。滯句者迷。
譬如有人塊擲獅子。獅逐人……。若塊擲犬。犬惟逐塊。不知逐人。
《佛果圜悟禪師碧巖錄》、《銷釋金剛經科儀會要註解》





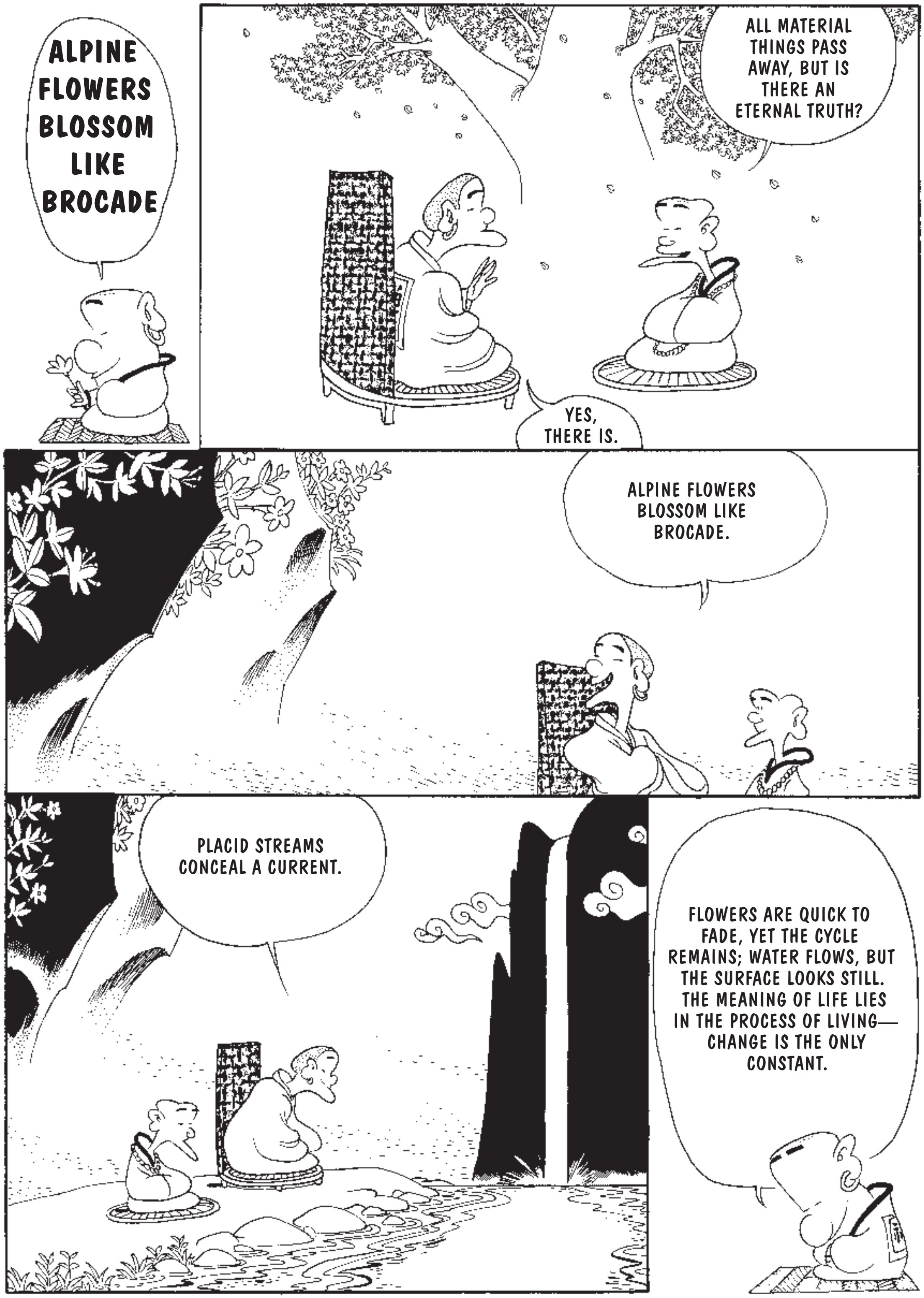
東京慧林懷深慈受禪師……問。知有道不得時如何。師曰。瘂子喫蜜。曰。道得不知有時如何。師曰。鸚鵡喚人。僧禮拜。

《五燈會元》

台州瑞巖師彥禪師……每自喚主人公。復應諾。乃曰。惺惺著。他後莫受人謾。

《五燈會元》





鼎州大龍山智洪弘濟禪師……。問。色身敗壞。如何是堅固法身。師曰。山花開似錦。澗水湛如藍。

《五燈會元》

鄧州丹霞天然禪師。唐元和中至洛京龍門香山。與伏牛和尚為莫逆之友。後於慧林寺遇天大寒。師取木佛焚之。人或譏之。師曰。吾燒取舍利。人曰。木頭何有。師曰。若爾者何責我乎。

《景德傳燈錄》



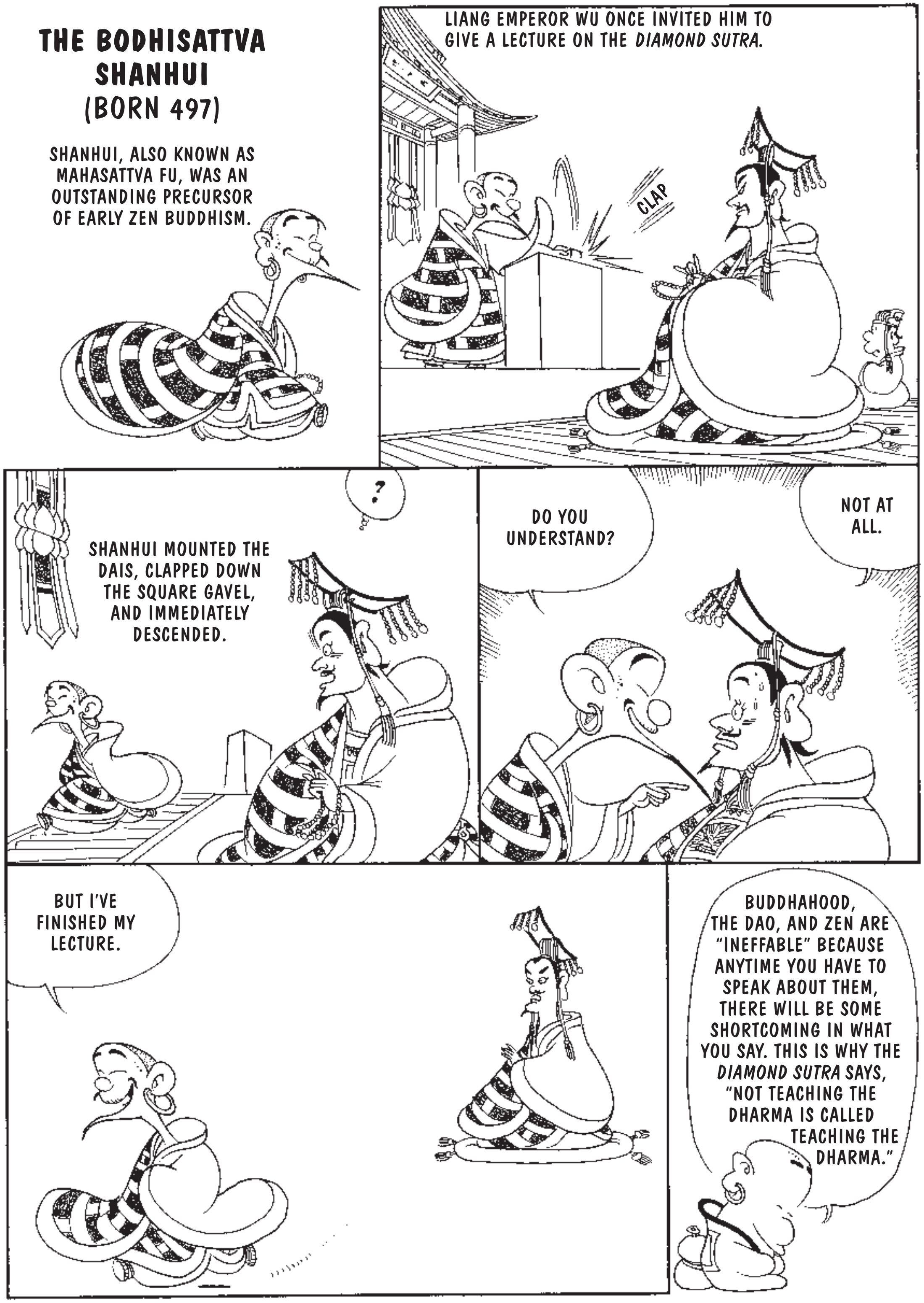


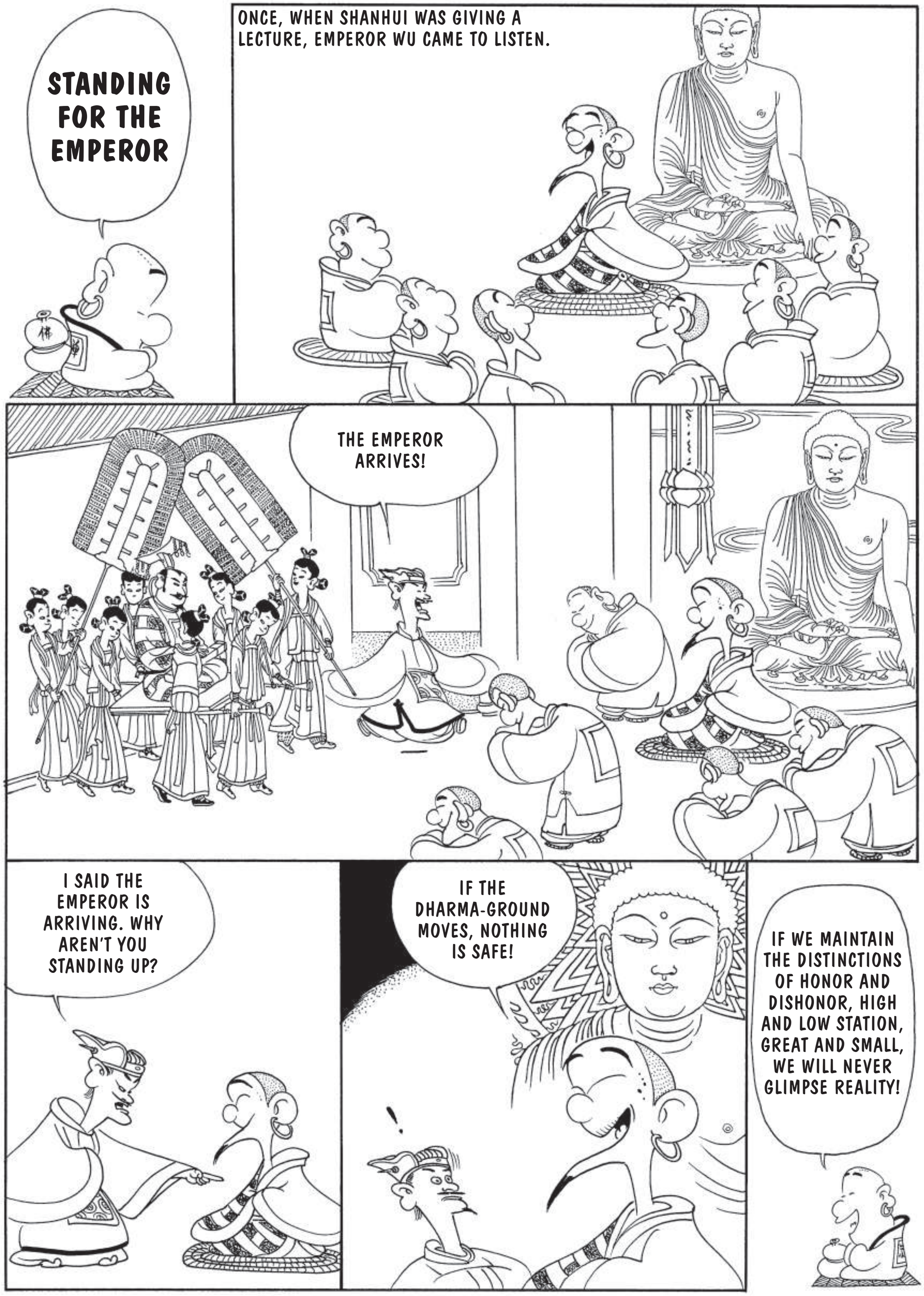
杭州天竺山子儀心印水月大師……問丹霞燒木佛意旨如何。師曰。寒即圍鑪向猛火。僧曰。還有過也無。師曰。熱即竹林溪畔坐。

《景德傳燈錄》

善慧大士者……。梁武帝請講金剛經。士纔陞座。以尺揮按一下。便下座。帝愕然。聖師曰。陛下還會麼。帝曰。不會。聖師曰。大士講經竟。

《五燈會元》



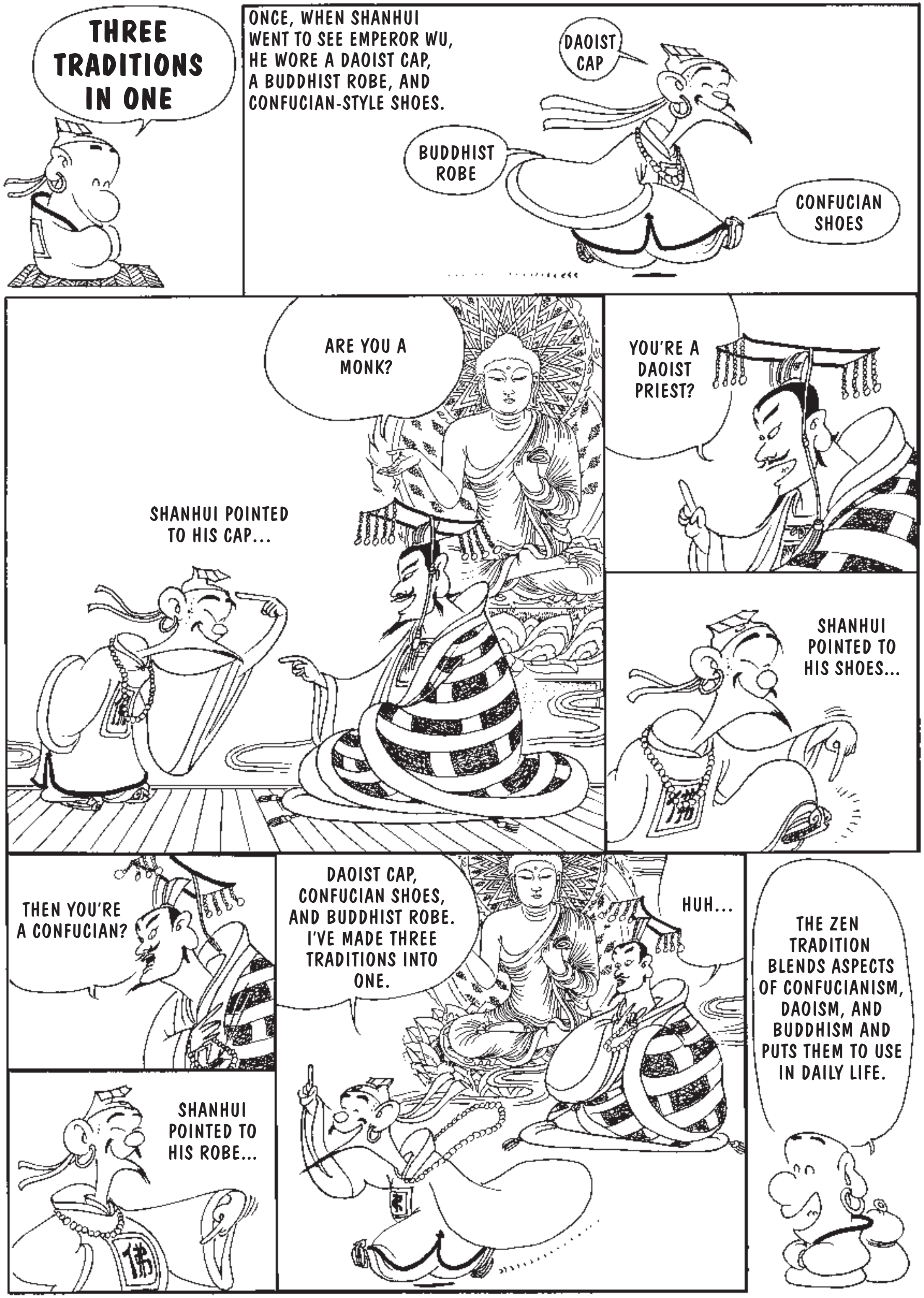


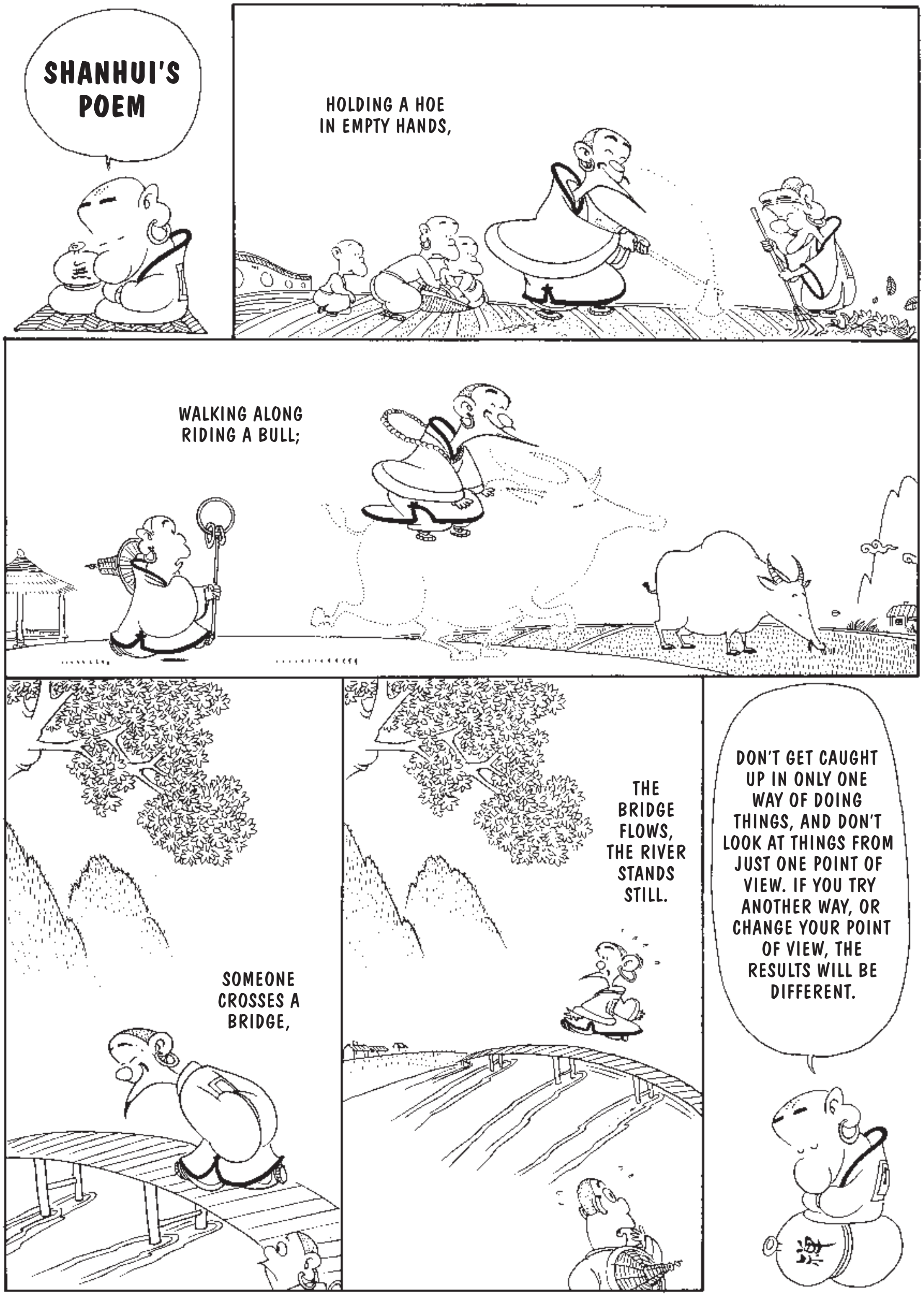
又一日講經次。帝至。大眾皆起。唯士端坐不動。近臣報曰。聖駕在此。何不起。士曰。法地若動。一切不安。

《五燈會元》

大士一日披衲。頂冠。靸履朝見。帝問。是僧邪。士以手指冠。帝曰。是道邪。士以手指靸履。帝曰。是俗邪。士以手指衲衣。

《五燈會元》



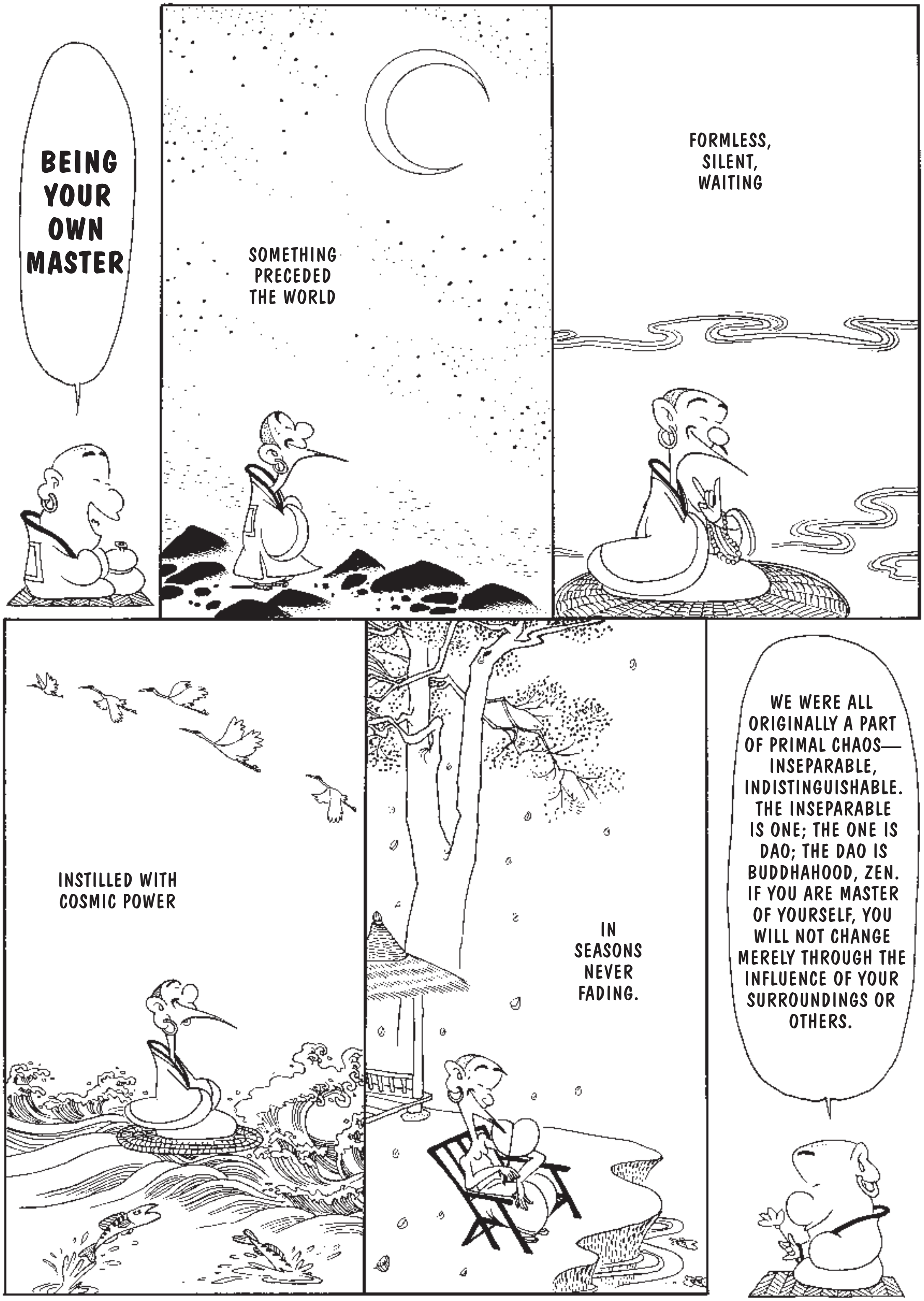


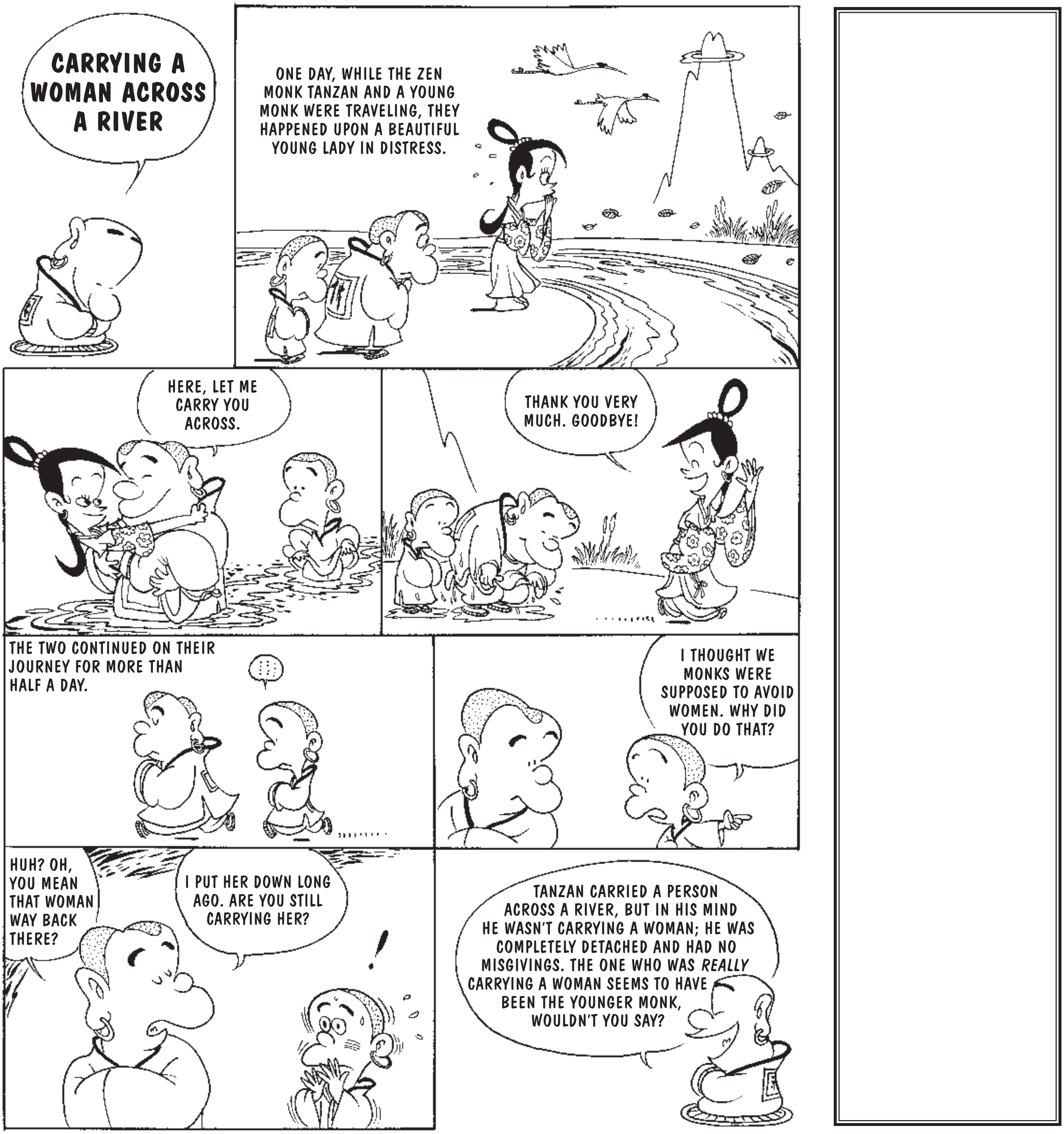
空手把鋤頭。步行騎水牛。人從橋上過。橋流水不流。

《五燈會元》

善慧大士者……曰。有物先天地。無形本寂寥。能為萬象主。不逐四時凋。

《五燈會元》



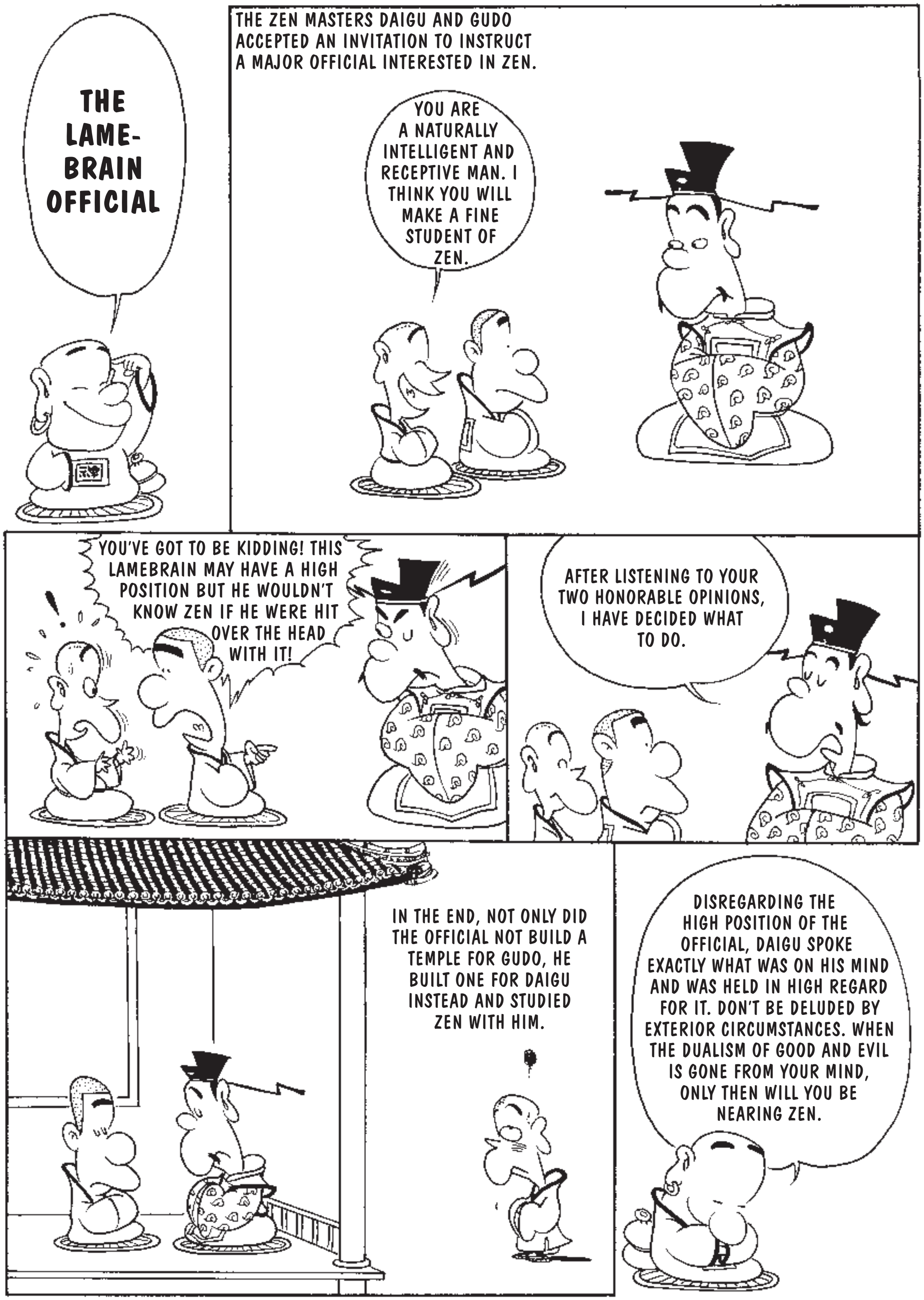


CARRYING A WOMAN ACROSS A RIVER
ONE DAY, WHILE THE ZEN MONK TANZAN AND A YOUNG MONK WERE TRAVELING, THEY HAPPENED UPON A BEAUTIFUL YOUNG LADY IN DISTRESS.
HERE, LET ME CARRY YOU ACROSS.
THANK YOU VERY MUCH. GOODBYE!
THE TWO CONTINUED ON THEIR JOURNEY FOR MORE THAN HALF A DAY.
I THOUGHT WE MONKS WERE SUPPOSED TO AVOID WOMEN. WHY DID YOU DO THAT?
HUH? OH, YOU MEAN THAT WOMAN WAY BACK THERE?
I PUT HER DOWN LONG AGO. ARE YOU STILL CARRYING HER?
!
TANZAN CARRIED A PERSON ACROSS A RIVER, BUT IN HIS MIND HE WASN'T CARRYING A WOMAN; HE WAS COMPLETELY DETACHED AND HAD NO MISGIVINGS. THE ONE WHO WAS *REALLY* CARRYING A WOMAN SEEMS TO HAVE BEEN THE YOUNGER MONK, WOULDN'T YOU SAY?

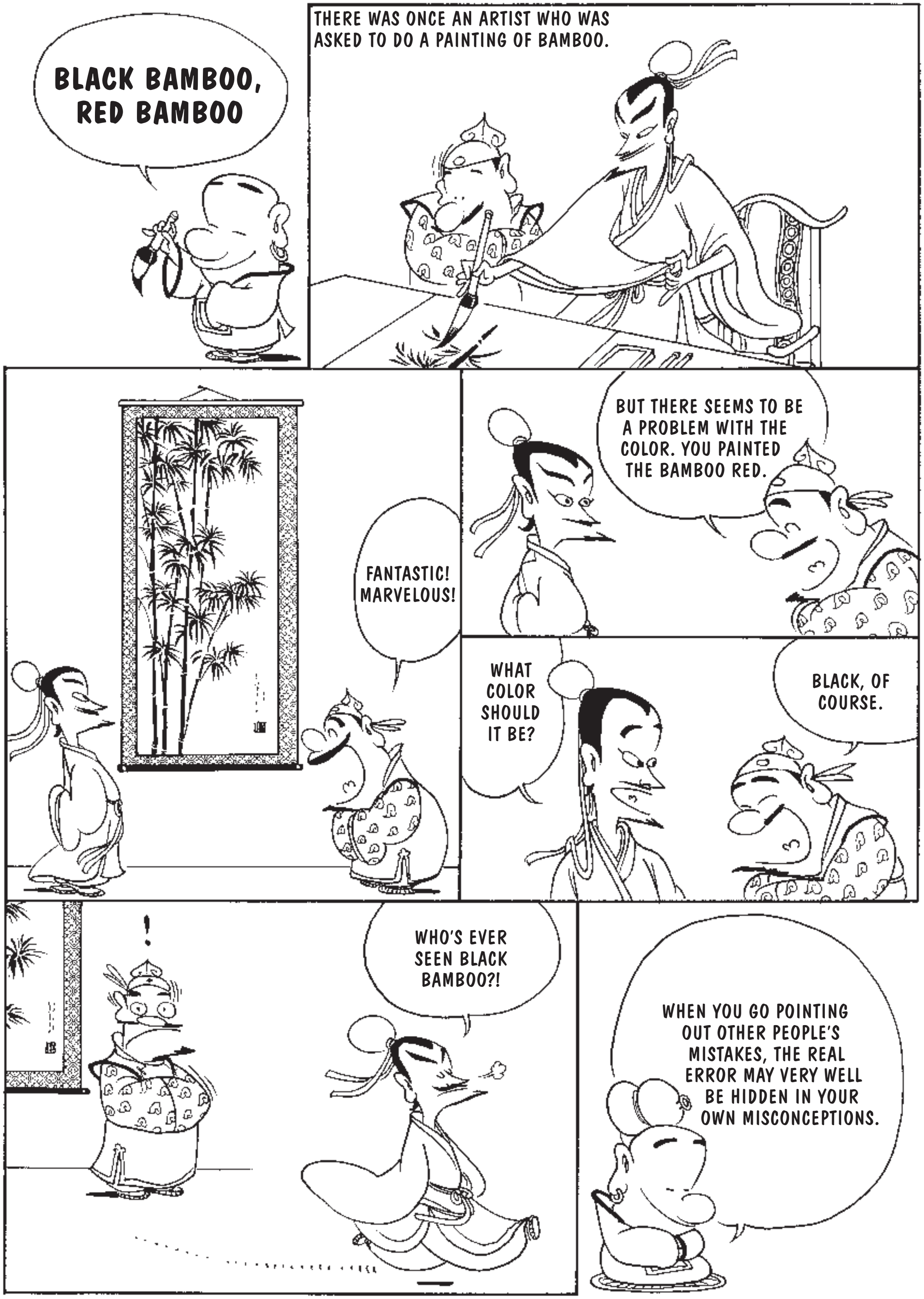
慧忠國師……帝在便殿指宦者魚朝恩。謂師曰。朝恩亦解佛法。朝恩進問師曰。何謂無明從何而起。師曰。衰相現前奴也解問佛法。朝恩大怒。師曰。即此是無明。無明從此起。

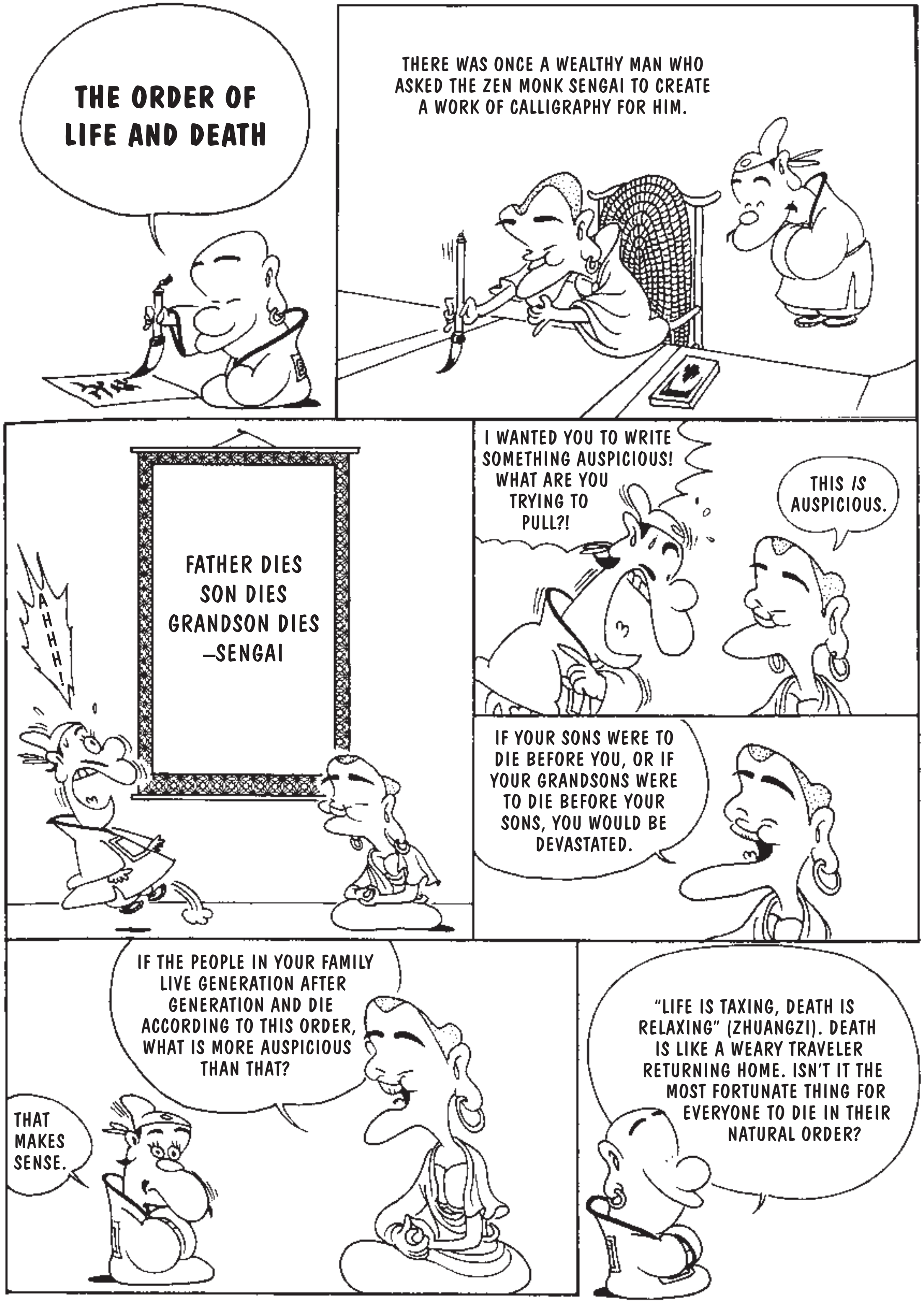
《佛祖統紀》

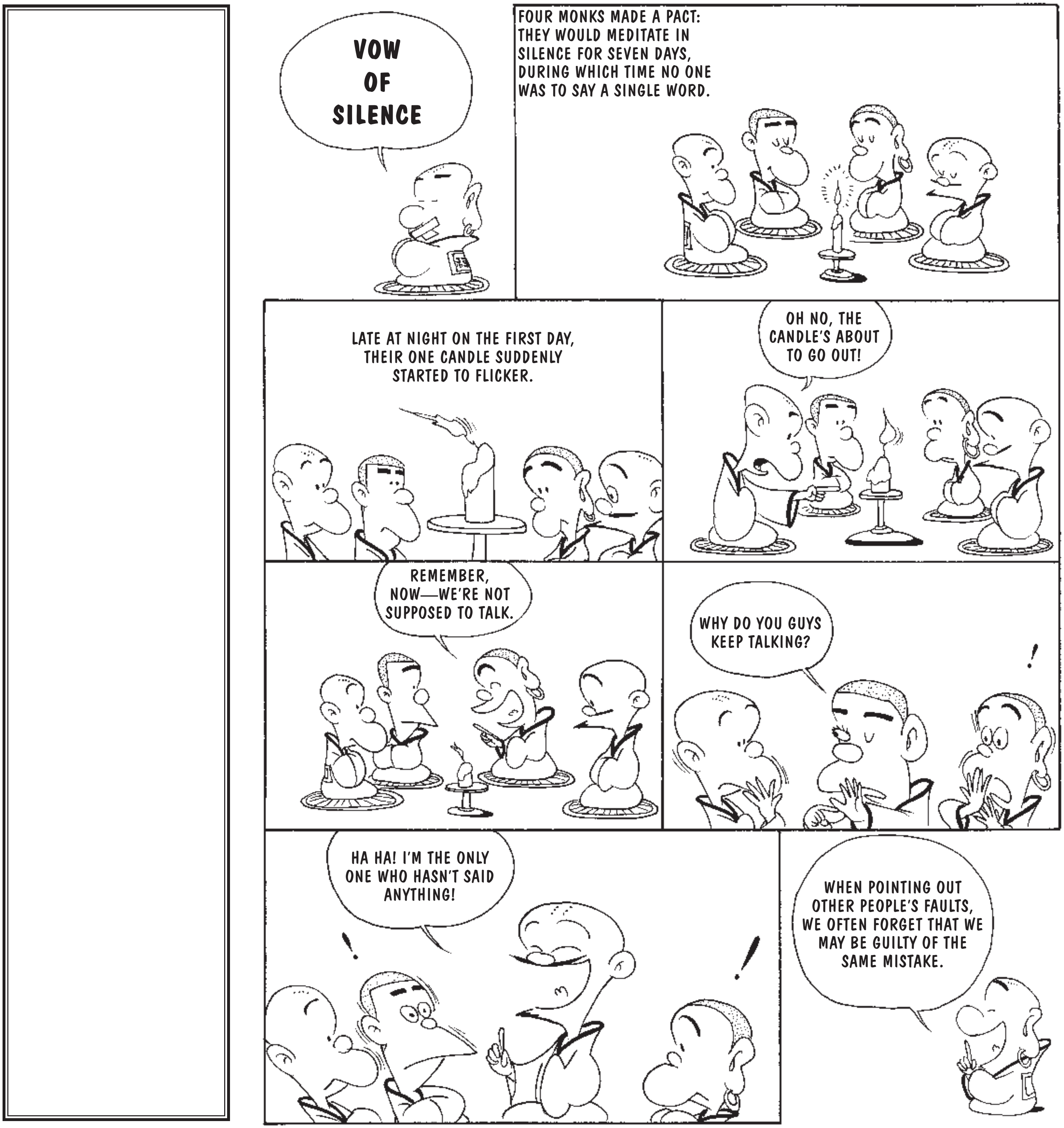


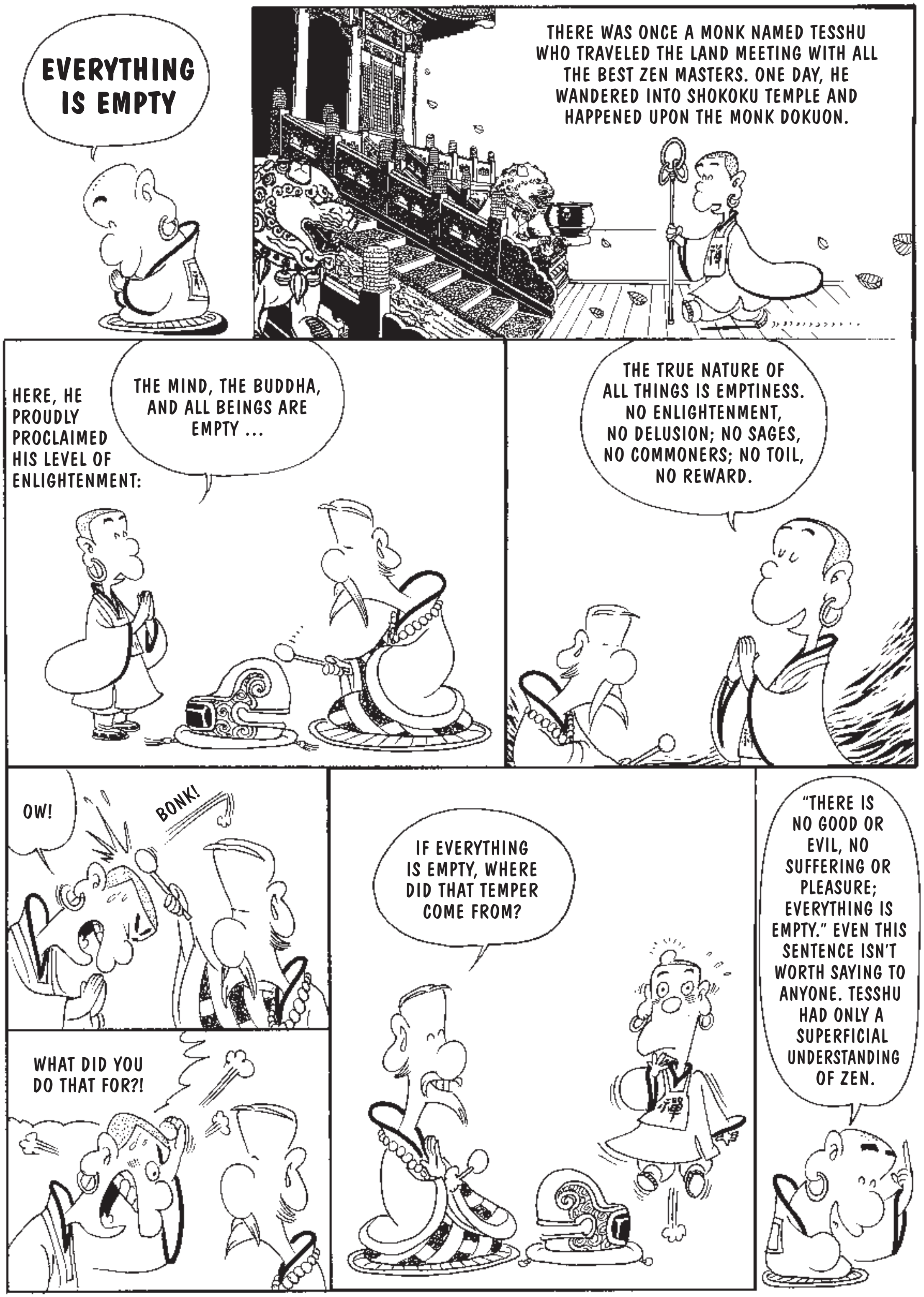


THE LAME-BRAIN OFFICIAL
THE ZEN MASTERS DAIGU AND GUDO ACCEPTED AN INVITATION TO INSTRUCT A MAJOR OFFICIAL INTERESTED IN ZEN.
YOU ARE A NATURALLY INTELLIGENT AND RECEPTIVE MAN. I THINK YOU WILL MAKE A FINE STUDENT OF ZEN.
!
YOU'VE GOT TO BE KIDDING! THIS LAMEBRAIN MAY HAVE A HIGH POSITION BUT HE WOULDN'T KNOW ZEN IF HE WERE HIT OVER THE HEAD WITH IT!
AFTER LISTENING TO YOUR TWO HONORABLE OPINIONS, I HAVE DECIDED WHAT TO DO.
IN THE END, NOT ONLY DID THE OFFICIAL NOT BUILD A TEMPLE FOR GUDO, HE BUILT ONE FOR DAIGU INSTEAD AND STUDIED ZEN WITH HIM.
DISREGARDING THE HIGH POSITION OF THE OFFICIAL, DAIGU SPOKE EXACTLY WHAT WAS ON HIS MIND AND WAS HELD IN HIGH REGARD FOR IT. DON'T BE DELUDED BY EXTERIOR CIRCUMSTANCES. WHEN THE DUALISM OF GOOD AND EVIL IS GONE FROM YOUR MIND, ONLY THEN WILL YOU BE NEARING ZEN.


BLACK BAMBOO,
RED BAMBOO
THERE WAS ONCE AN ARTIST WHO WAS ASKED TO DO A PAINTING OF BAMBOO.
FANTASTIC! MARVELOUS!
BUT THERE SEEMS TO BE A PROBLEM WITH THE COLOR. YOU PAINTED THE BAMBOO RED.
WHAT COLOR SHOULD IT BE?
BLACK, OF COURSE.
!
WHO'S EVER SEEN BLACK BAMBOO?!
WHEN YOU GO POINTING OUT OTHER PEOPLE'S MISTAKES, THE REAL ERROR MAY VERY WELL BE HIDDEN IN YOUR OWN MISCONCEPTIONS.

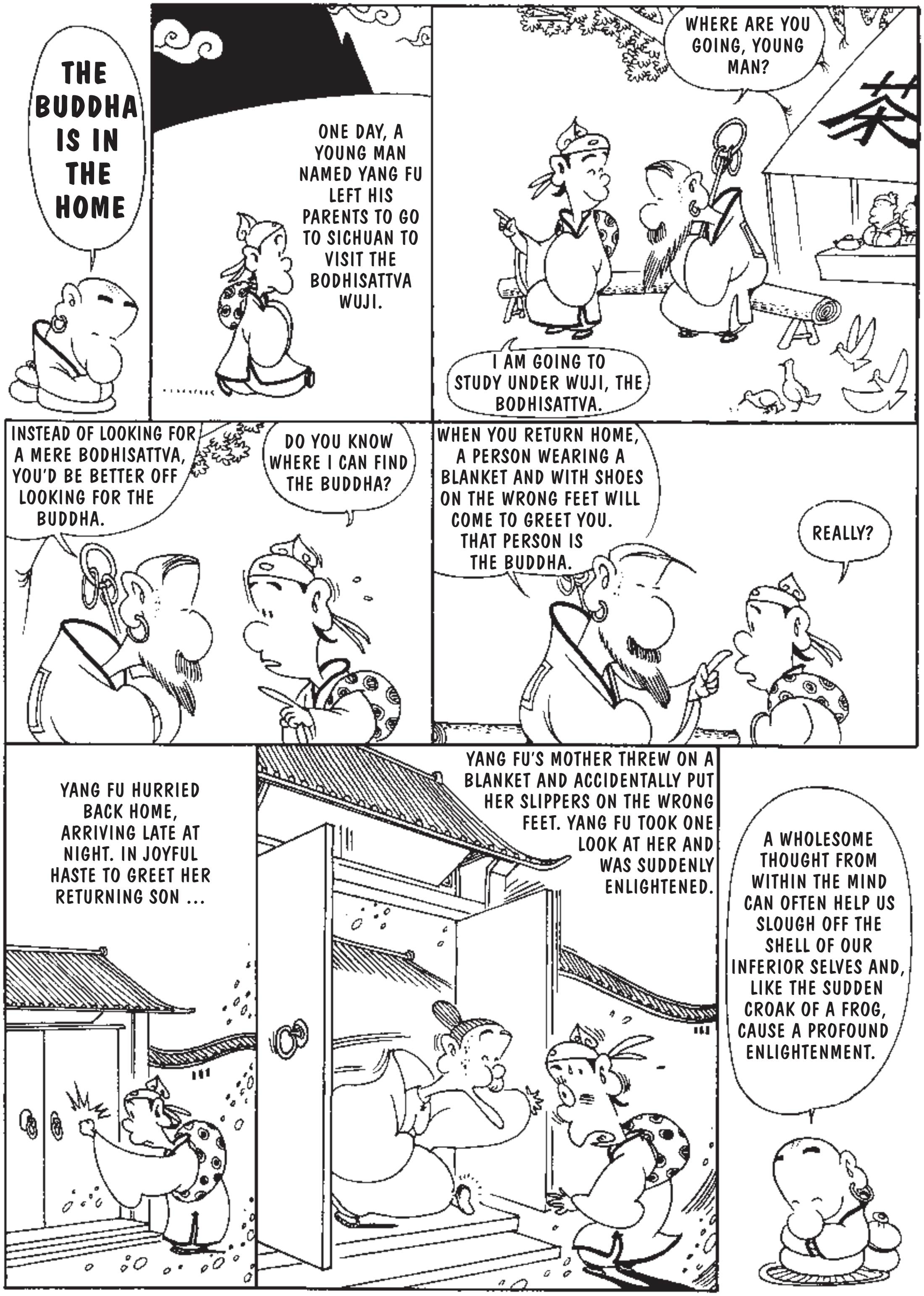

THE ORDER OF LIFE AND DEATH
THERE WAS ONCE A WEALTHY MAN WHO ASKED THE ZEN MONK SENGAI TO CREATE A WORK OF CALLIGRAPHY FOR HIM.
FATHER DIES SON DIES GRANDSON DIES —SENGAI
AHHH!
I WANTED YOU TO WRITE SOMETHING AUSPICIOUS! WHAT ARE YOU TRYING TO PULL?!
THIS *IS* AUSPICIOUS.
IF YOUR SONS WERE TO DIE BEFORE YOU, OR IF YOUR GRANDSONS WERE TO DIE BEFORE YOUR SONS, YOU WOULD BE DEVASTATED.
IF THE PEOPLE IN YOUR FAMILY LIVE GENERATION AFTER GENERATION AND DIE ACCORDING TO THIS ORDER, WHAT IS MORE AUSPICIOUS THAN THAT?
THAT MAKES SENSE.
"LIFE IS TAXING, DEATH IS RELAXING" (ZHUANGZI). DEATH IS LIKE A WEARY TRAVELER RETURNING HOME. ISN'T IT THE MOST FORTUNATE THING FOR EVERYONE TO DIE IN THEIR NATURAL ORDER?

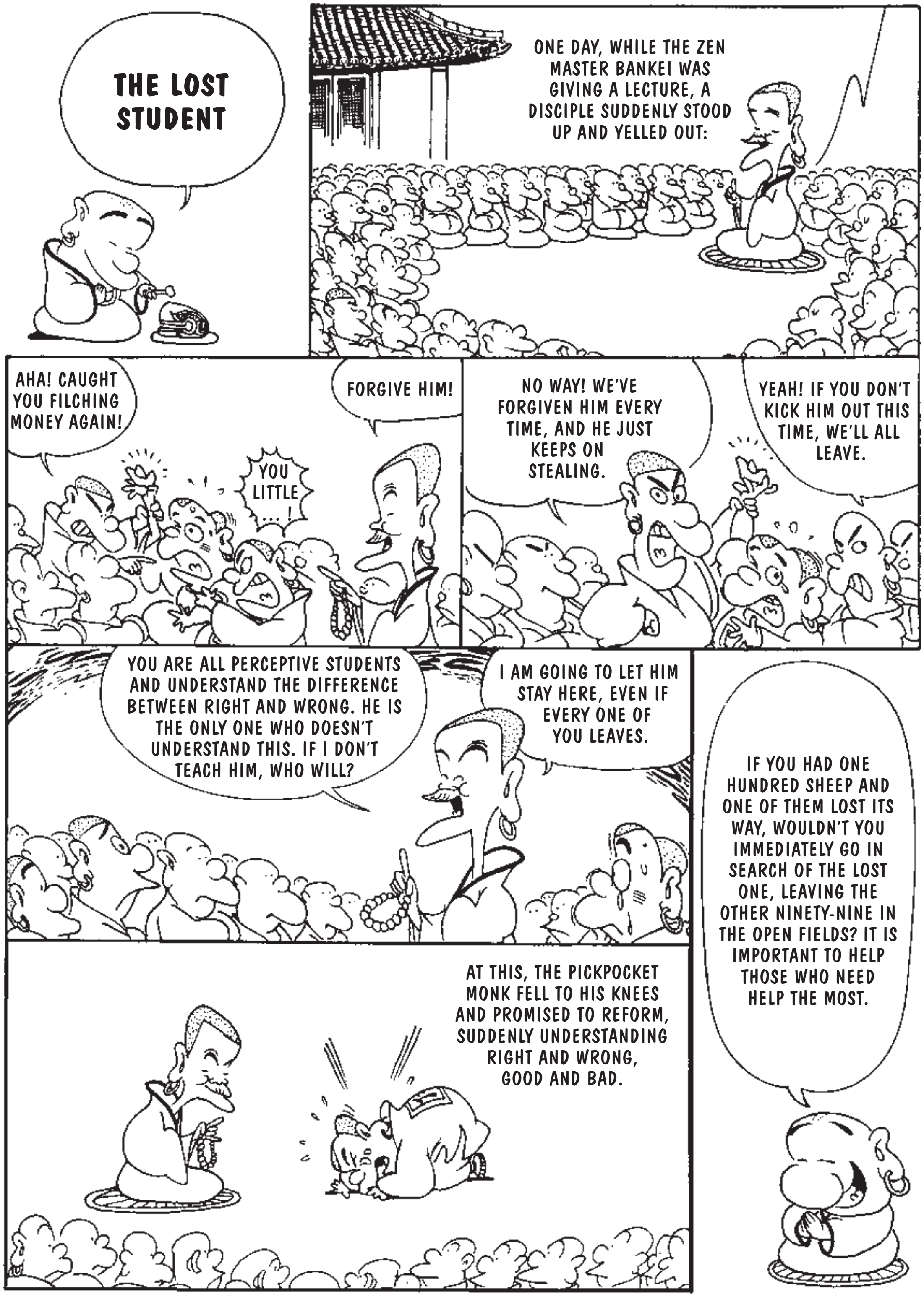

VOW OF SILENCE
FOUR MONKS MADE A PACT: THEY WOULD MEDITATE IN SILENCE FOR SEVEN DAYS, DURING WHICH TIME NO ONE WAS TO SAY A SINGLE WORD.
LATE AT NIGHT ON THE FIRST DAY, THEIR ONE CANDLE SUDDENLY STARTED TO FLICKER.
OH NO, THE CANDLE'S ABOUT TO GO OUT!
REMEMBER, NOW—WE'RE NOT SUPPOSED TO TALK.
WHY DO YOU GUYS KEEP TALKING?
!
HA HA! I'M THE ONLY ONE WHO HASN'T SAID ANYTHING!
!
!
WHEN POINTING OUT OTHER PEOPLE'S FAULTS, WE OFTEN FORGET THAT WE MAY BE GUILTY OF THE SAME MISTAKE.


EVERYTHING IS EMPTY
THERE WAS ONCE A MONK NAMED TESSHU WHO TRAVELED THE LAND MEETING WITH ALL THE BEST ZEN MASTERS. ONE DAY, HE WANDERED INTO SHOKOKU TEMPLE AND HAPPENED UPON THE MONK DOKUON.
HERE, HE PROUDLY PROCLAIMED HIS LEVEL OF ENLIGHTENMENT:
THE MIND, THE BUDDHA, AND ALL BEINGS ARE EMPTY ...
THE TRUE NATURE OF ALL THINGS IS EMPTINESS. NO ENLIGHTENMENT, NO DELUSION; NO SAGES, NO COMMONERS; NO TOIL, NO REWARD.
OW!
BONK!
WHAT DID YOU DO THAT FOR?!
IF EVERYTHING IS EMPTY, WHERE DID THAT TEMPER COME FROM?
"THERE IS NO GOOD OR EVIL, NO SUFFERING OR PLEASURE; EVERYTHING IS EMPTY." EVEN THIS SENTENCE ISN'T WORTH SAYING TO ANYONE. TESSHU HAD ONLY A SUPERFICIAL UNDERSTANDING OF ZEN.

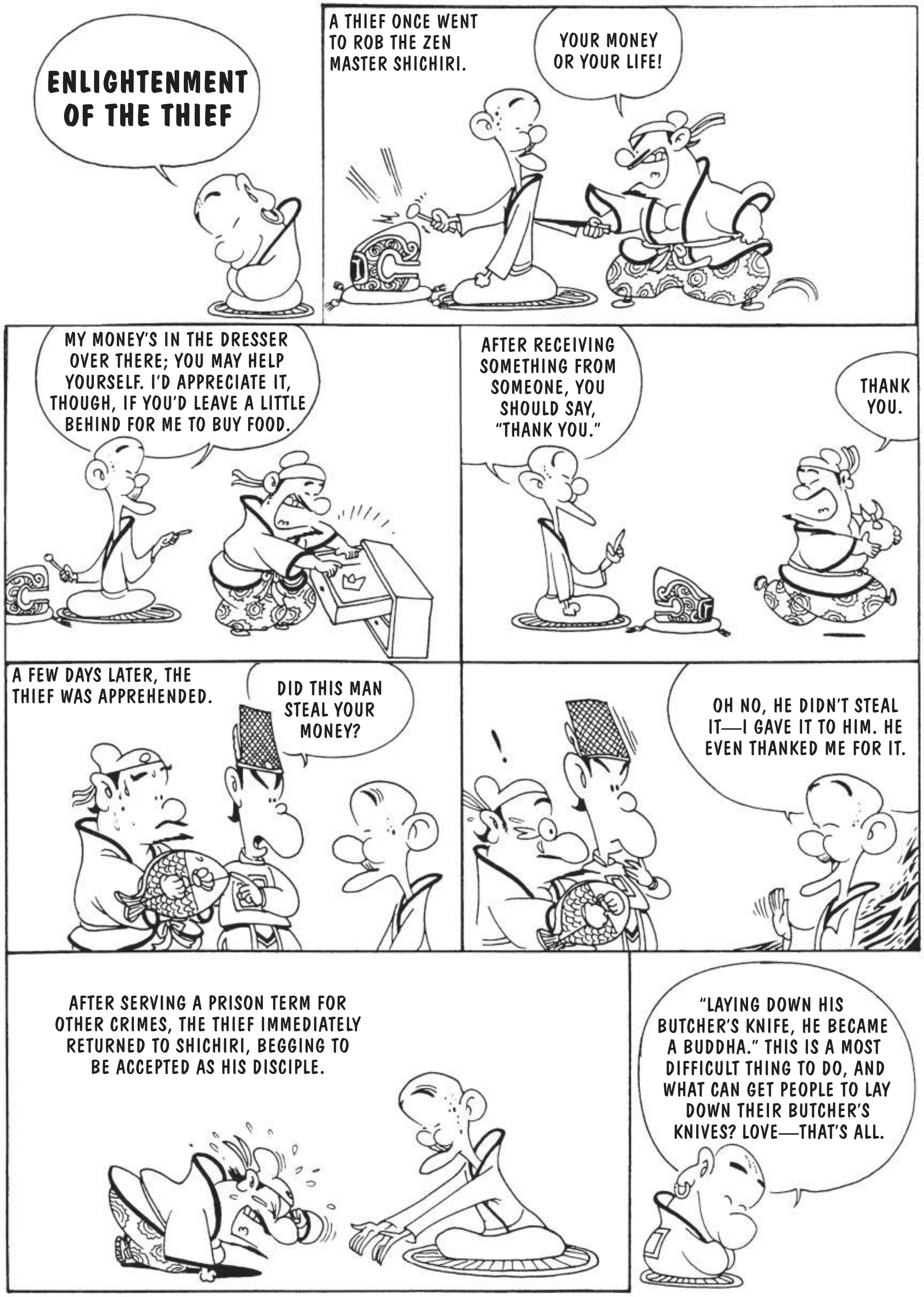
太和楊黼辭親入蜀訪無際大士途遇一老僧僧問所往曰訪無際僧曰見無際不見佛黼問佛安在僧曰子速回但見著某色衣履者即是也遂歸夜抵家叩門母聞聲喜甚披衣啟戶即老僧所云佛狀也黼自此極力事親致愛致敬

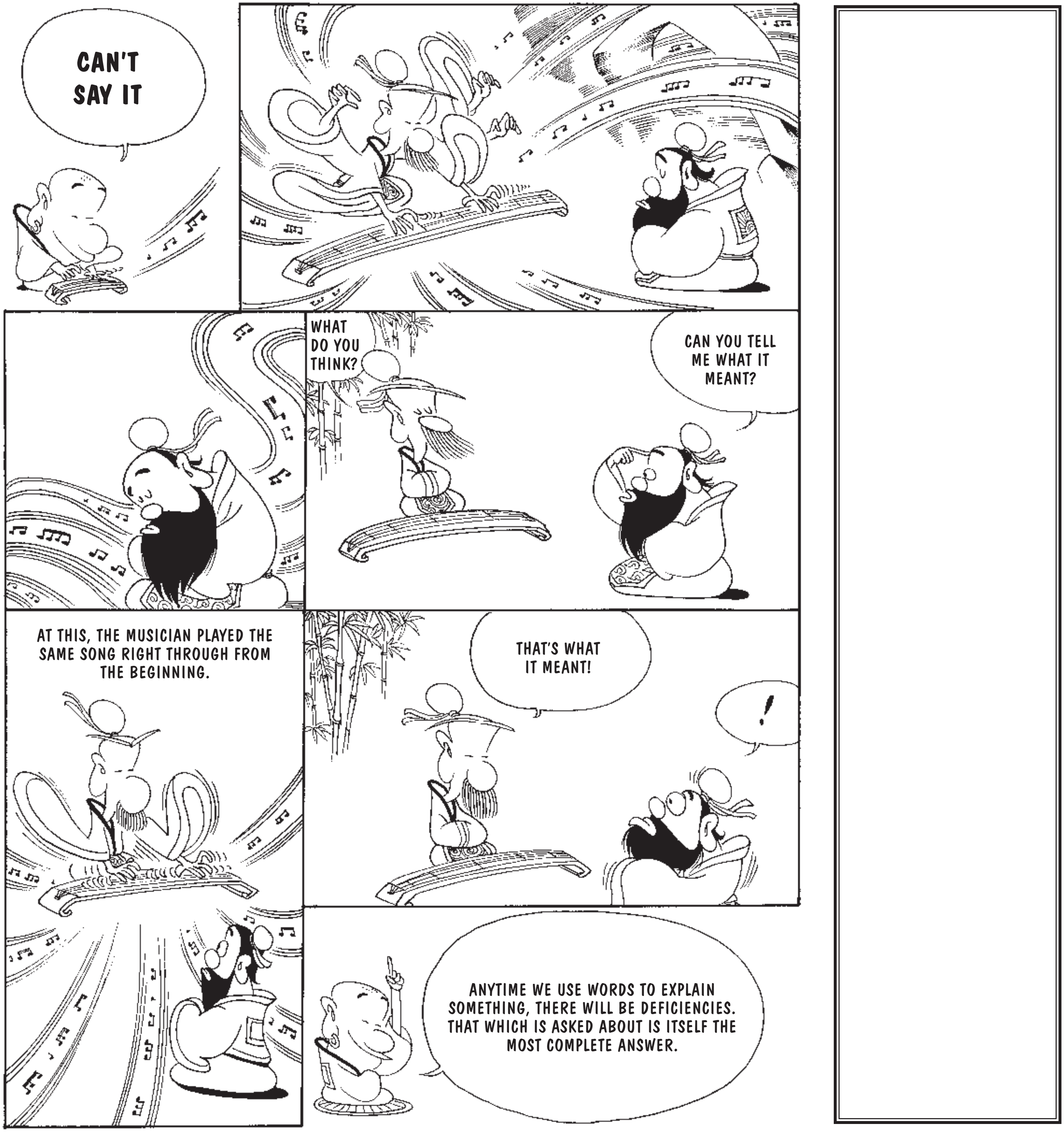
《淨土晨鐘》



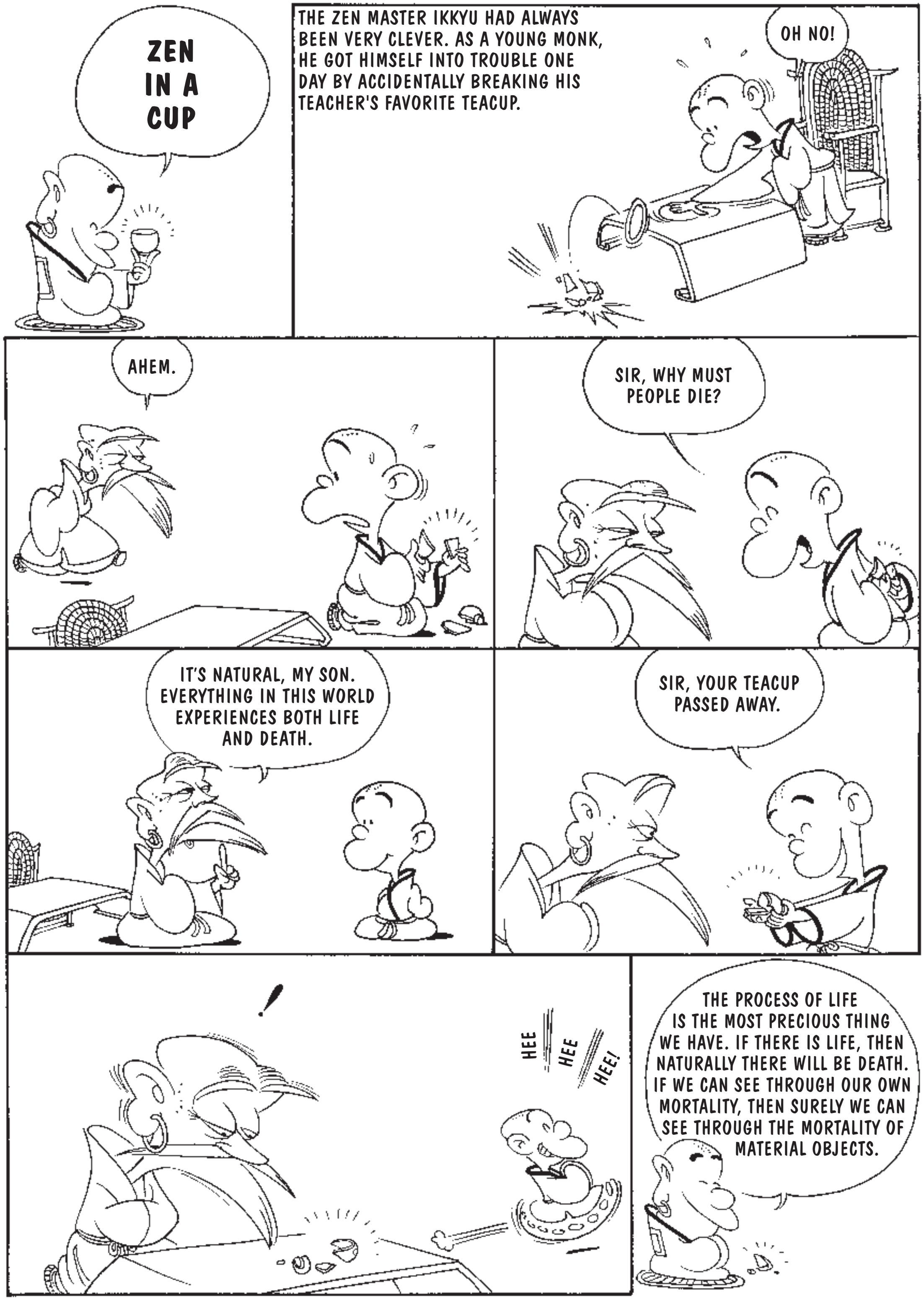


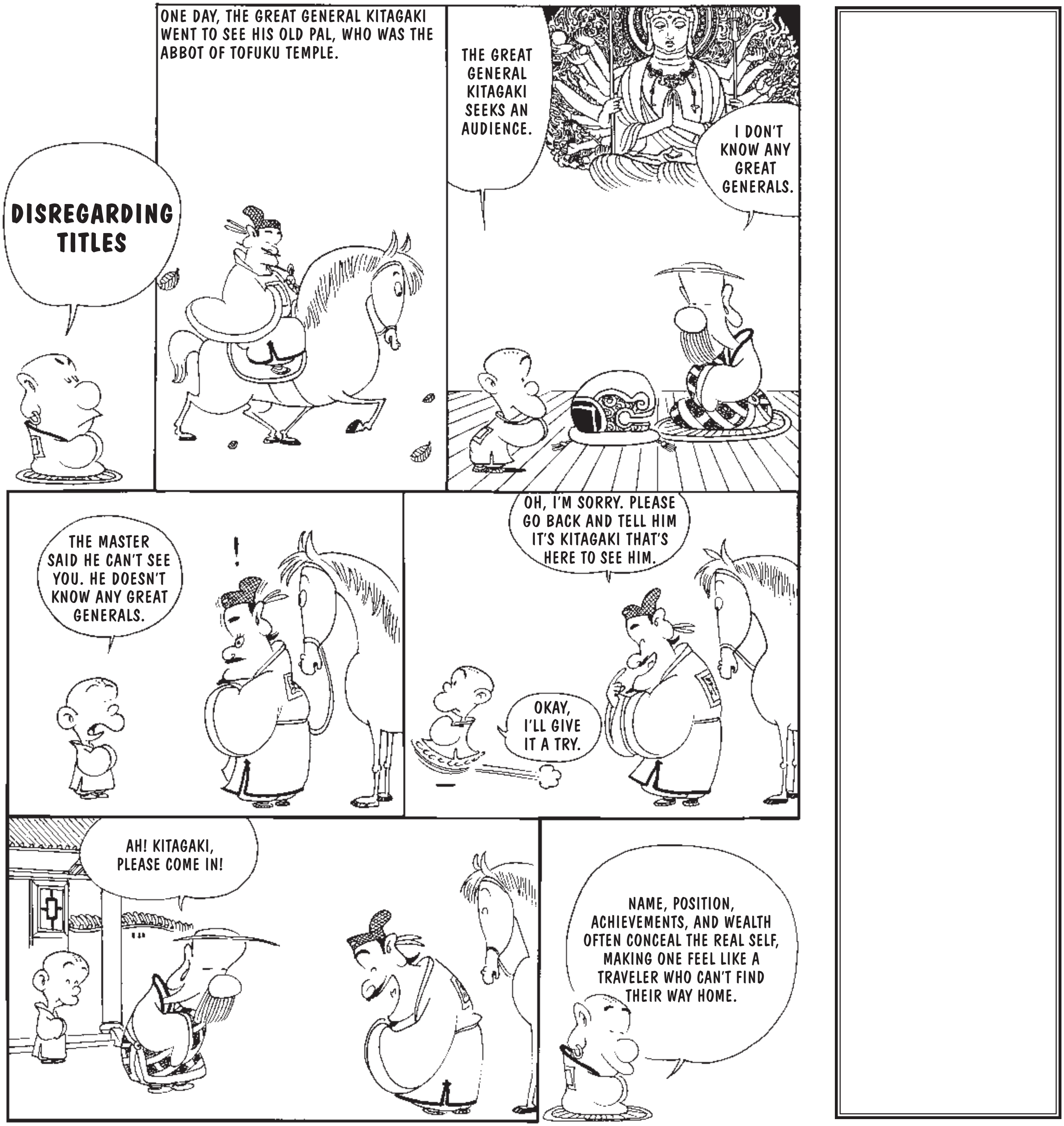
THE LOST STUDENT
ONE DAY, WHILE THE ZEN MASTER BANKEI WAS GIVING A LECTURE, A DISCIPLE SUDDENLY STOOD UP AND YELLED OUT:
AHA! CAUGHT YOU FILCHING MONEY AGAIN!
YOU LITTLE ...!
FORGIVE HIM!
NO WAY! WE'VE FORGIVEN HIM EVERY TIME, AND HE JUST KEEPS ON STEALING.
YEAH! IF YOU DON'T KICK HIM OUT THIS TIME, WE'LL ALL LEAVE.
YOU ARE ALL PERCEPTIVE STUDENTS AND UNDERSTAND THE DIFFERENCE BETWEEN RIGHT AND WRONG. HE IS THE ONLY ONE WHO DOESN'T UNDERSTAND THIS. IF I DON'T TEACH HIM, WHO WILL?
I AM GOING TO LET HIM STAY HERE, EVEN IF EVERY ONE OF YOU LEAVES.
AT THIS, THE PICKPOCKET MONK FELL TO HIS KNEES AND PROMISED TO REFORM, SUDDENLY UNDERSTANDING RIGHT AND WRONG, GOOD AND BAD.
IF YOU HAD ONE HUNDRED SHEEP AND ONE OF THEM LOST ITS WAY, WOULDN'T YOU IMMEDIATELY GO IN SEARCH OF THE LOST ONE, LEAVING THE OTHER NINETY-NINE IN THE OPEN FIELDS? IT IS IMPORTANT TO HELP THOSE WHO NEED HELP THE MOST.

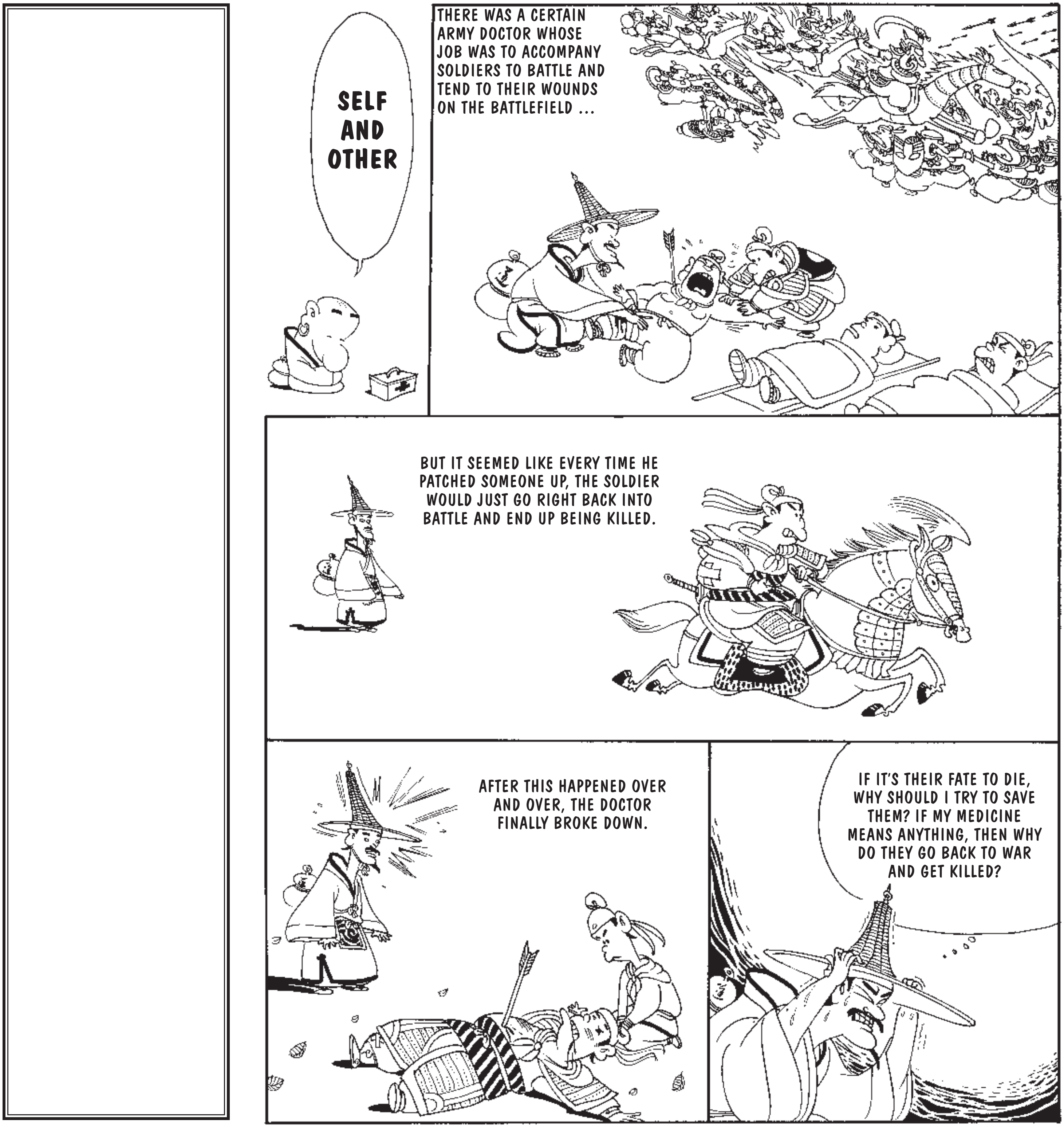

ENLIGHTENMENT OF THE THIEF
A THIEF ONCE WENT TO ROB THE ZEN MASTER SHICHIRI.
YOUR MONEY OR YOUR LIFE!
MY MONEY'S IN THE DRESSER OVER THERE; YOU MAY HELP YOURSELF. I'D APPRECIATE IT, THOUGH, IF YOU'D LEAVE A LITTLE BEHIND FOR ME TO BUY FOOD.
AFTER RECEIVING SOMETHING FROM SOMEONE, YOU SHOULD SAY, "THANK YOU."
THANK YOU.
A FEW DAYS LATER, THE THIEF WAS APPREHENDED.
DID THIS MAN STEAL YOUR MONEY?
!
OH NO, HE DIDN'T STEAL IT—I GAVE IT TO HIM. HE EVEN THANKED ME FOR IT.
AFTER SERVING A PRISON TERM FOR OTHER CRIMES, THE THIEF IMMEDIATELY RETURNED TO SHICHIRI, BEGGING TO BE ACCEPTED AS HIS DISCIPLE.
"LAYING DOWN HIS BUTCHER'S KNIFE, HE BECAME A BUDDHA." THIS IS A MOST DIFFICULT THING TO DO, AND WHAT CAN GET PEOPLE TO LAY DOWN THEIR BUTCHER'S KNIVES? LOVE—THAT'S ALL.

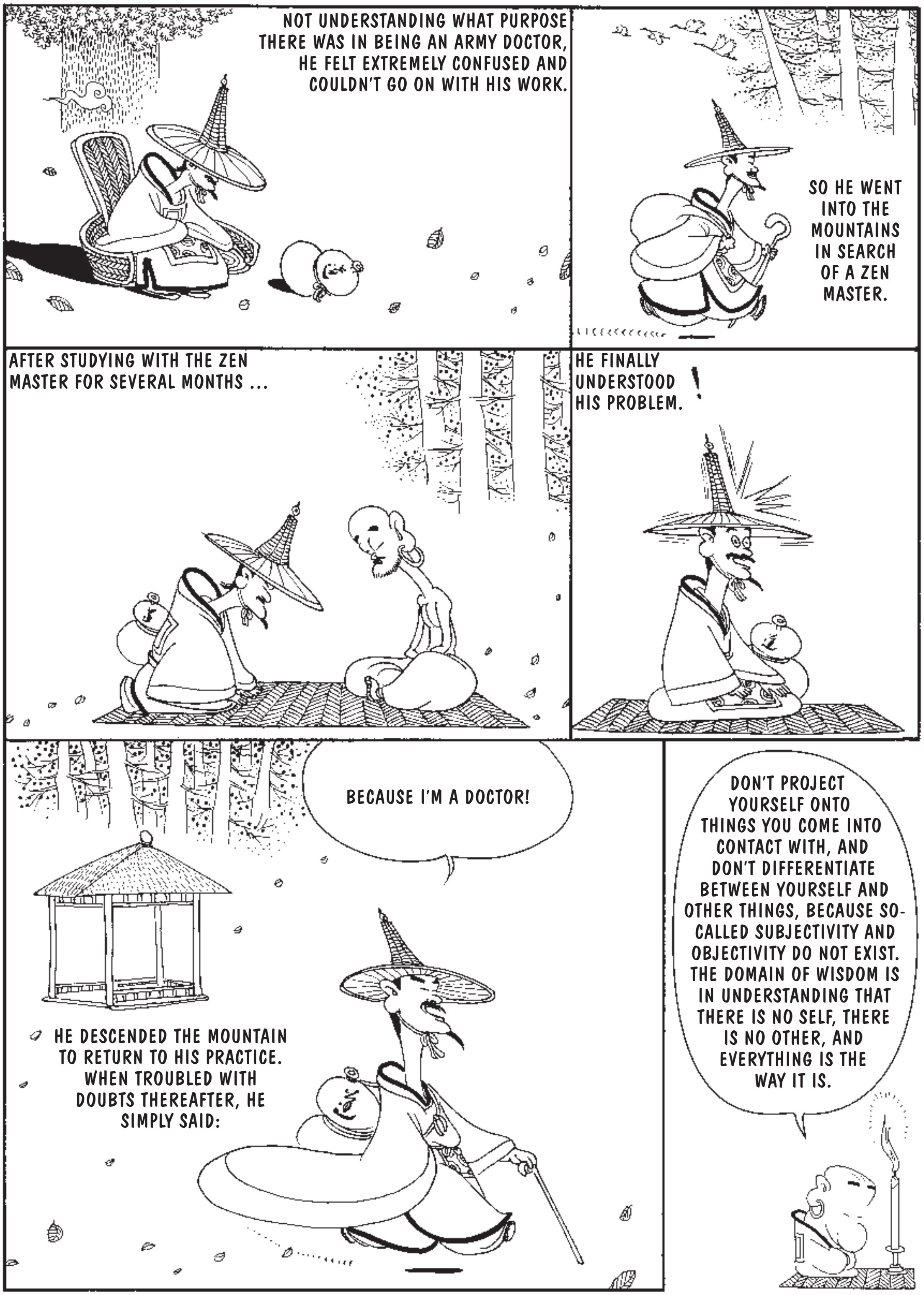


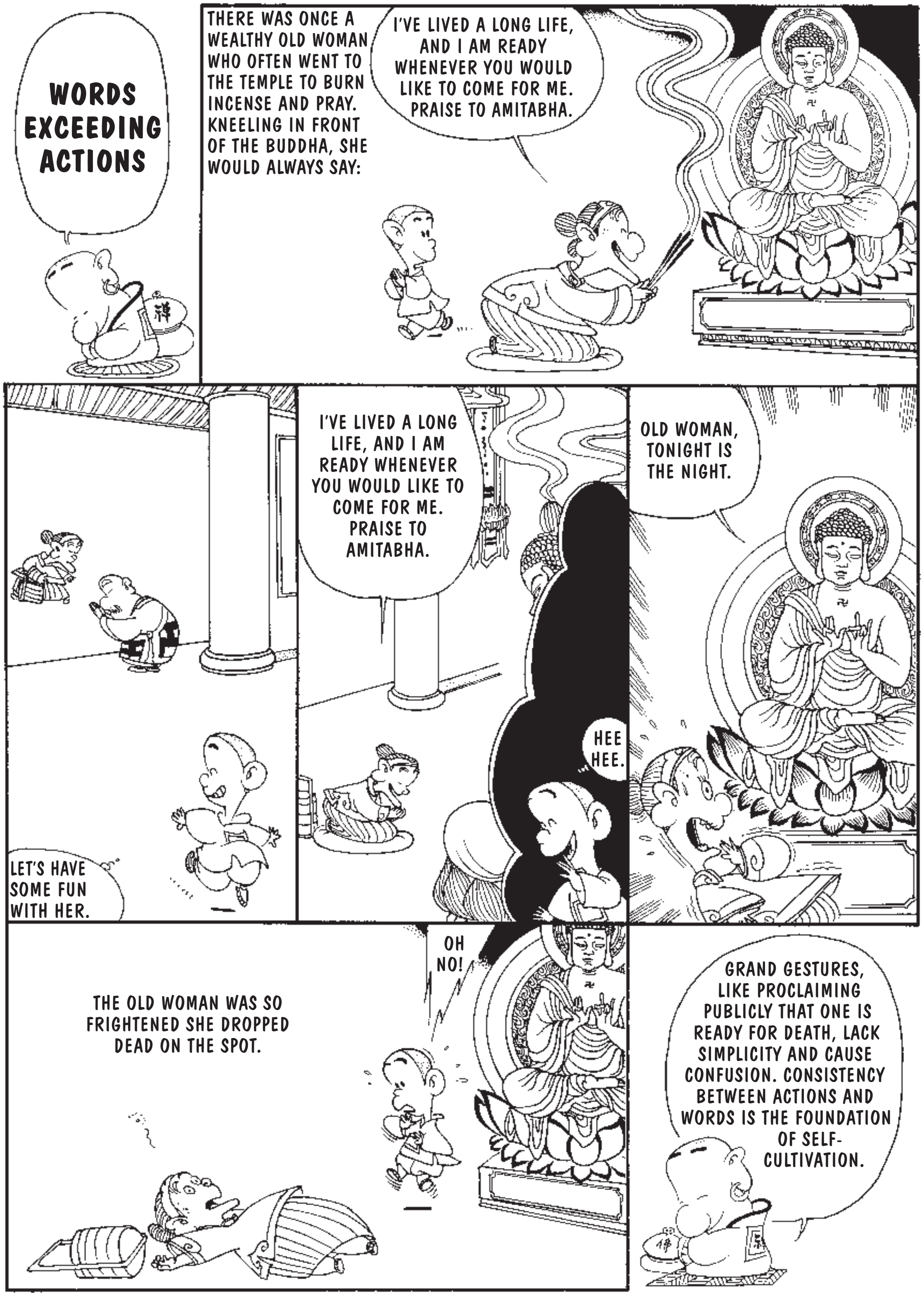
CAN'T SAY IT
WHAT DO YOU THINK?
CAN YOU TELL ME WHAT IT MEANT?
AT THIS, THE MUSICIAN PLAYED THE SAME SONG RIGHT THROUGH FROM THE BEGINNING.
THAT'S WHAT IT MEANT!
!
ANYTIME WE USE WORDS TO EXPLAIN SOMETHING, THERE WILL BE DEFICIENCIES. THAT WHICH IS ASKED ABOUT IS ITSELF THE MOST COMPLETE ANSWER.

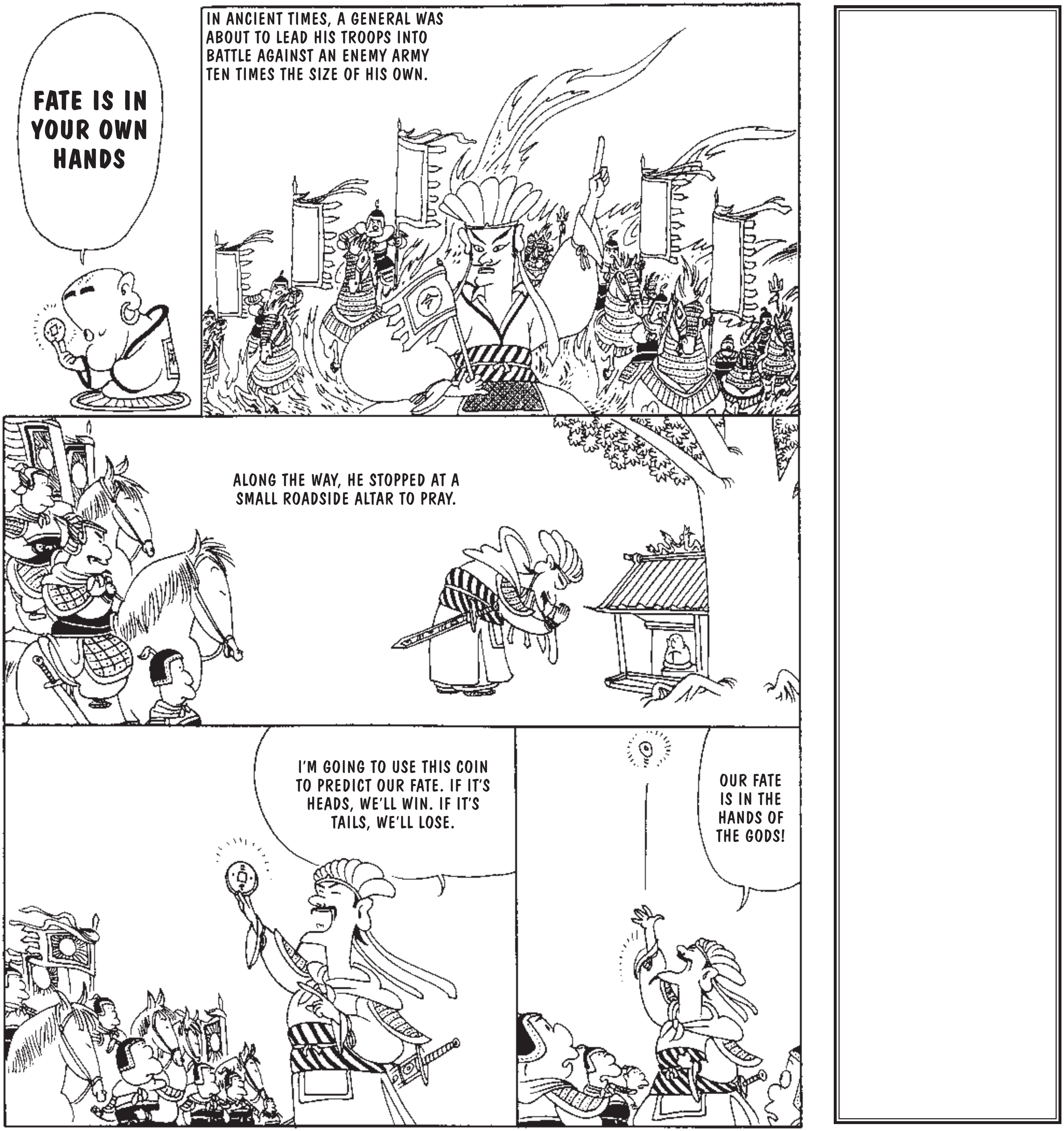

ZEN IN A CUP
THE ZEN MASTER IKKYU HAD ALWAYS BEEN VERY CLEVER. AS A YOUNG MONK, HE GOT HIMSELF INTO TROUBLE ONE DAY BY ACCIDENTALLY BREAKING HIS TEACHER'S FAVORITE TEACUP.
OH NO!
AHEM.
SIR, WHY MUST PEOPLE DIE?
IT'S NATURAL, MY SON. EVERYTHING IN THIS WORLD EXPERIENCES BOTH LIFE AND DEATH.
SIR, YOUR TEACUP PASSED AWAY.
!
HEE HEE HEE!
THE PROCESS OF LIFE IS THE MOST PRECIOUS THING WE HAVE. IF THERE IS LIFE, THEN NATURALLY THERE WILL BE DEATH. IF WE CAN SEE THROUGH OUR OWN MORTALITY, THEN SURELY WE CAN SEE THROUGH THE MORTALITY OF MATERIAL OBJECTS.

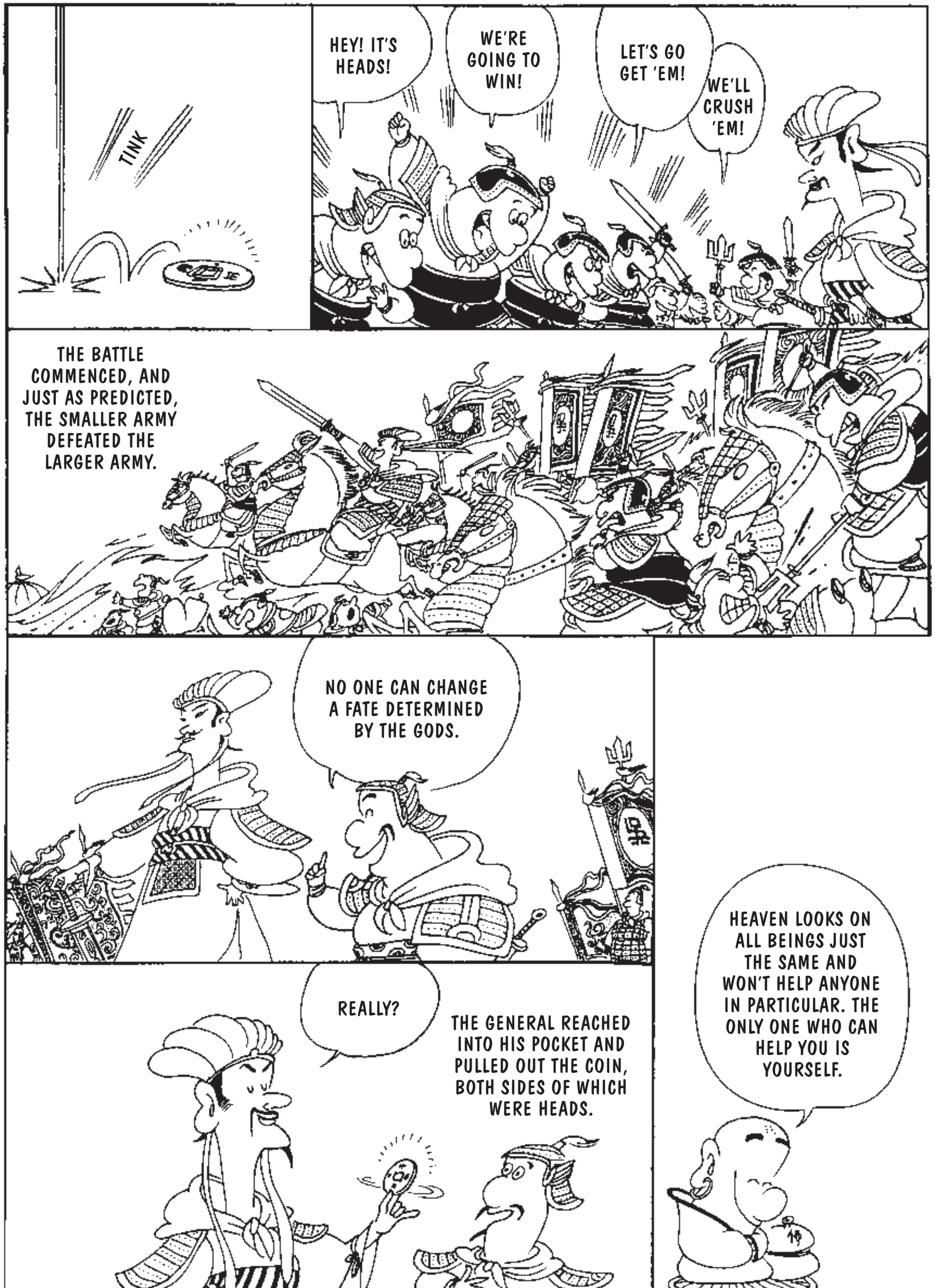

DISREGARDING TITLES
ONE DAY, THE GREAT GENERAL KITAGAKI WENT TO SEE HIS OLD PAL, WHO WAS THE ABBOT OF TOFUKU TEMPLE.
THE GREAT GENERAL KITAGAKI SEEKS AN AUDIENCE.
I DON'T KNOW ANY GREAT GENERALS.
THE MASTER SAID HE CAN'T SEE YOU. HE DOESN'T KNOW ANY GREAT GENERALS.
!
OH, I'M SORRY. PLEASE GO BACK AND TELL HIM IT'S KITAGAKI THAT'S HERE TO SEE HIM.
OKAY, I'LL GIVE IT A TRY.
AH! KITAGAKI, PLEASE COME IN!
NAME, POSITION, ACHIEVEMENTS, AND WEALTH OFTEN CONCEAL THE REAL SELF, MAKING ONE FEEL LIKE A TRAVELER WHO CAN'T FIND THEIR WAY HOME.

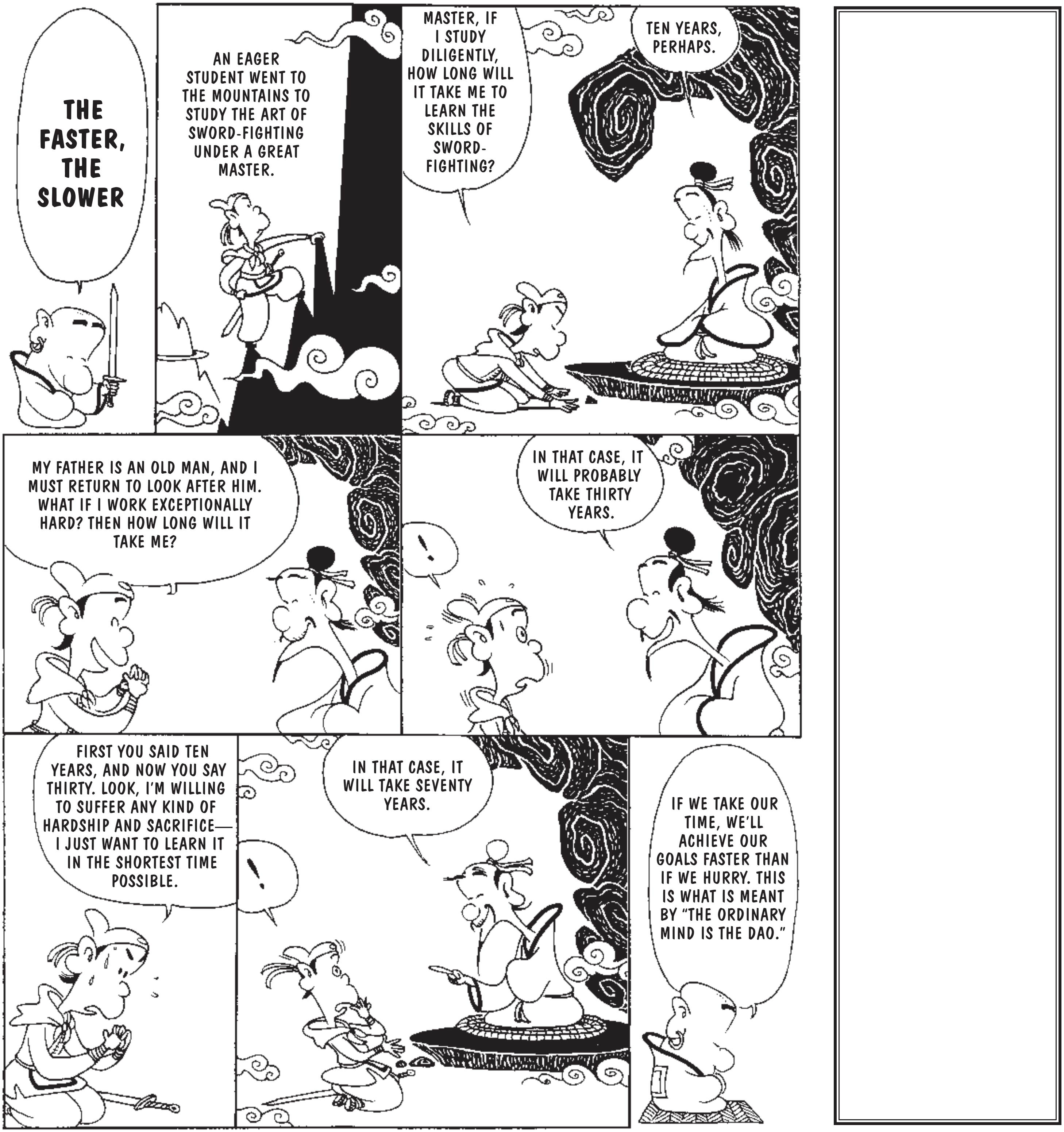

SELF AND OTHER
THERE WAS A CERTAIN ARMY DOCTOR WHOSE JOB WAS TO ACCOMPANY SOLDIERS TO BATTLE AND TEND TO THEIR WOUNDS ON THE BATTLEFIELD ...
BUT IT SEEMED LIKE EVERY TIME HE PATCHED SOMEONE UP, THE SOLDIER WOULD JUST GO RIGHT BACK INTO BATTLE AND END UP BEING KILLED.
AFTER THIS HAPPENED OVER AND OVER, THE DOCTOR FINALLY BROKE DOWN.
IF IT'S THEIR FATE TO DIE, WHY SHOULD I TRY TO SAVE THEM? IF MY MEDICINE MEANS ANYTHING, THEN WHY DO THEY GO BACK TO WAR AND GET KILLED?

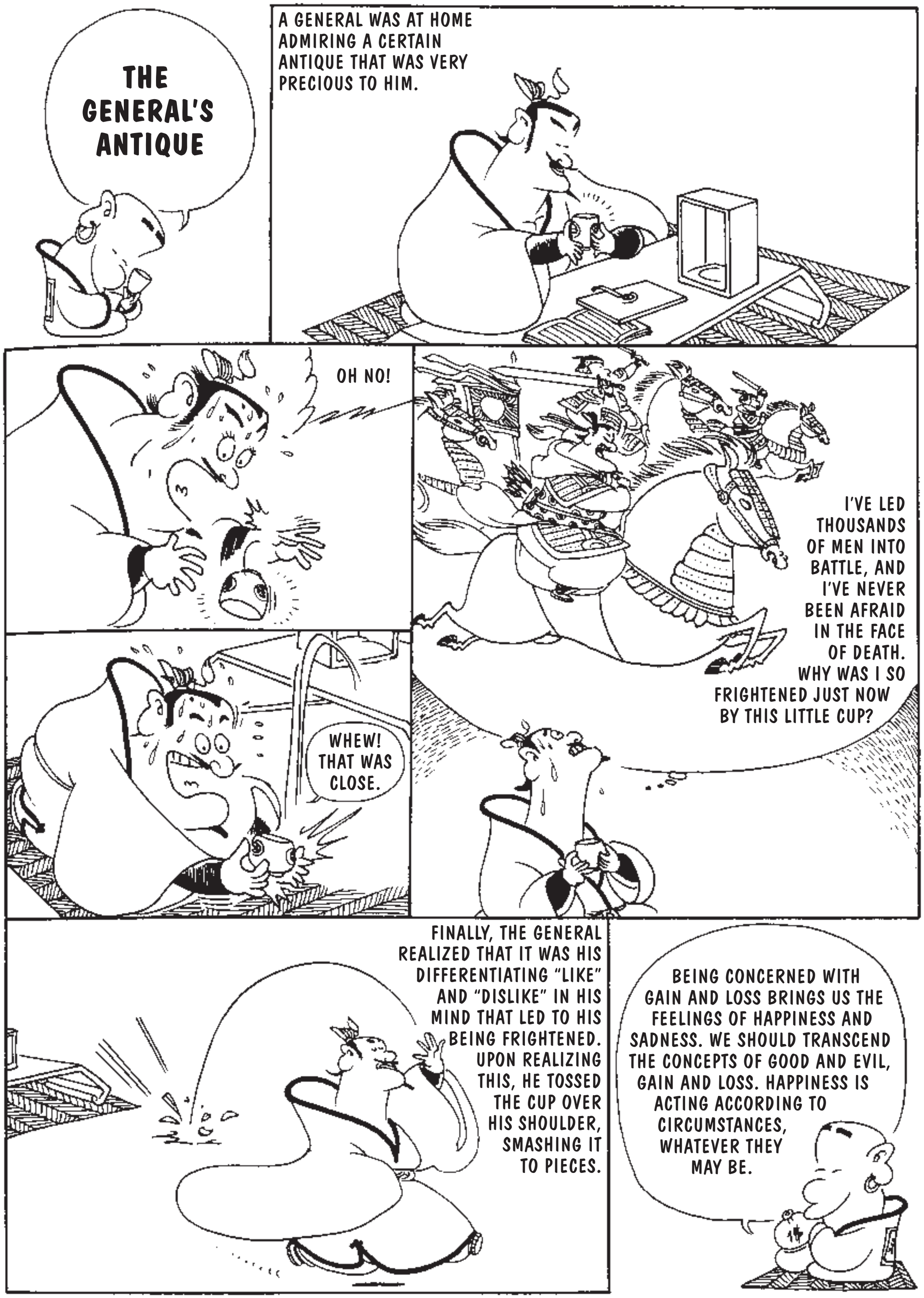

NOT UNDERSTANDING WHAT PURPOSE THERE WAS IN BEING AN ARMY DOCTOR, HE FELT EXTREMELY CONFUSED AND COULDN'T GO ON WITH HIS WORK.
SO HE WENT INTO THE MOUNTAINS IN SEARCH OF A ZEN MASTER.
AFTER STUDYING WITH THE ZEN MASTER FOR SEVERAL MONTHS ...
HE FINALLY UNDERSTOOD HIS PROBLEM.
!
HE DESCENDED THE MOUNTAIN TO RETURN TO HIS PRACTICE. WHEN TROUBLED WITH DOUBTS THEREAFTER, HE SIMPLY SAID:
BECAUSE I'M A DOCTOR!
DON'T PROJECT YOURSELF ONTO THINGS YOU COME INTO CONTACT WITH, AND DON'T DIFFERENTIATE BETWEEN YOURSELF AND OTHER THINGS, BECAUSE SO-CALLED SUBJECTIVITY AND OBJECTIVITY DO NOT EXIST. THE DOMAIN OF WISDOM IS IN UNDERSTANDING THAT THERE IS NO SELF, THERE IS NO OTHER, AND EVERYTHING IS THE WAY IT IS.

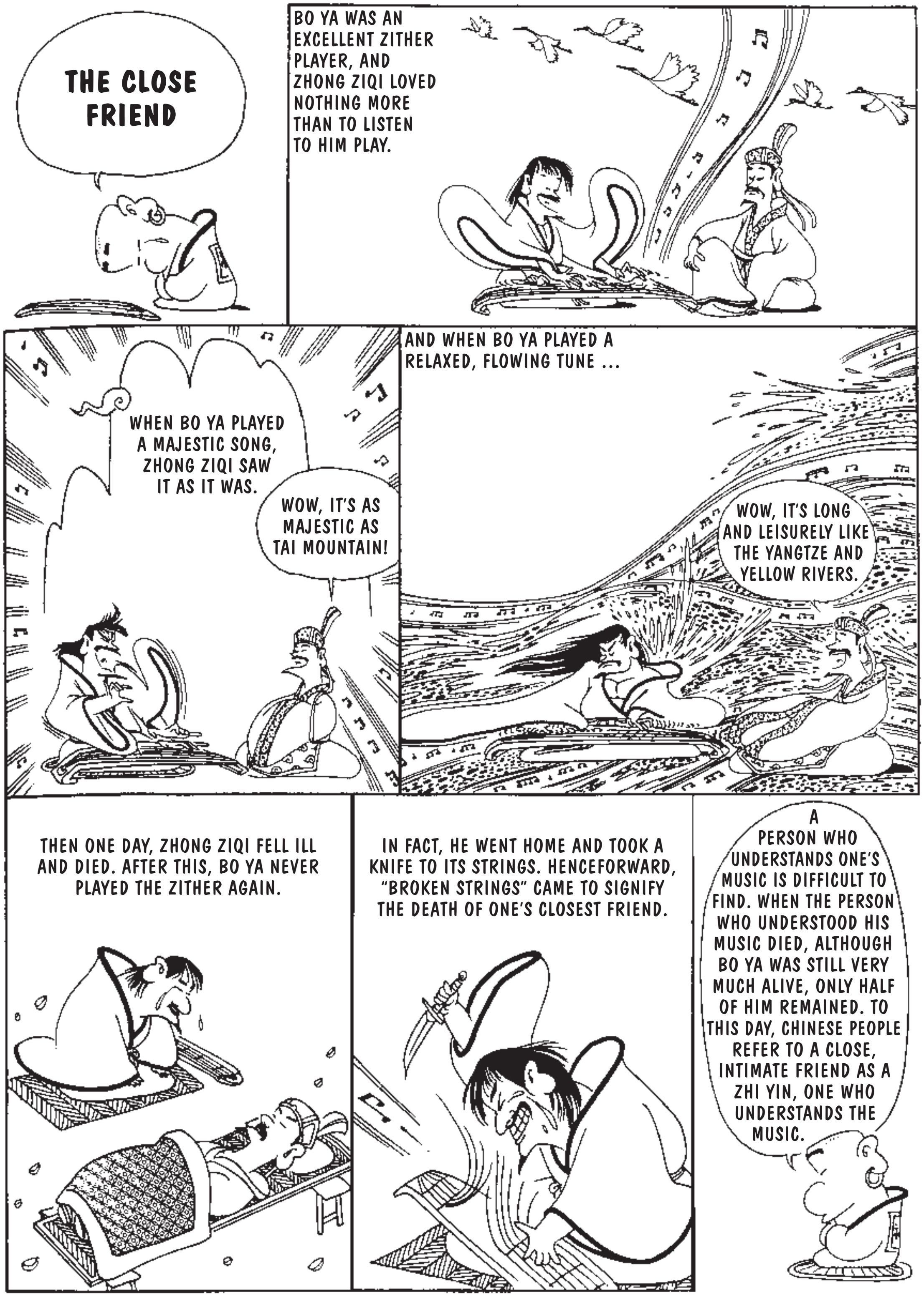

WORDS EXCEEDING ACTIONS
THERE WAS ONCE A WEALTHY OLD WOMAN WHO OFTEN WENT TO THE TEMPLE TO BURN INCENSE AND PRAY. KNEELING IN FRONT OF THE BUDDHA, SHE WOULD ALWAYS SAY:
I'VE LIVED A LONG LIFE, AND I AM READY WHENEVER YOU WOULD LIKE TO COME FOR ME. PRAISE TO AMITABHA.
LET'S HAVE SOME FUN WITH HER.
I'VE LIVED A LONG LIFE, AND I AM READY WHENEVER YOU WOULD LIKE TO COME FOR ME. PRAISE TO AMITABHA.
HEE HEE.
OLD WOMAN, TONIGHT IS THE NIGHT.
THE OLD WOMAN WAS SO FRIGHTENED SHE DROPPED DEAD ON THE SPOT.
OH NO!
GRAND GESTURES, LIKE PROCLAIMING PUBLICLY THAT ONE IS READY FOR DEATH, LACK SIMPLICITY AND CAUSE CONFUSION. CONSISTENCY BETWEEN ACTIONS AND WORDS IS THE FOUNDATION OF SELF-CULTIVATION.


FATE IS IN YOUR OWN HANDS
IN ANCIENT TIMES, A GENERAL WAS ABOUT TO LEAD HIS TROOPS INTO BATTLE AGAINST AN ENEMY ARMY TEN TIMES THE SIZE OF HIS OWN.
ALONG THE WAY, HE STOPPED AT A SMALL ROADSIDE ALTAR TO PRAY.
I'M GOING TO USE THIS COIN TO PREDICT OUR FATE. IF IT'S HEADS, WE'LL WIN. IF IT'S TAILS, WE'LL LOSE.
OUR FATE IS IN THE HANDS OF THE GODS!


TINK
HEY! IT'S HEADS!
WE'RE GOING TO WIN!
LET'S GO GET 'EM!
WE'LL CRUSH 'EM!
THE BATTLE COMMENCED, AND JUST AS PREDICTED, THE SMALLER ARMY DEFEATED THE LARGER ARMY.
NO ONE CAN CHANGE A FATE DETERMINED BY THE GODS.
REALLY?
THE GENERAL REACHED INTO HIS POCKET AND PULLED OUT THE COIN, BOTH SIDES OF WHICH WERE HEADS.
HEAVEN LOOKS ON ALL BEINGS JUST THE SAME AND WON'T HELP ANYONE IN PARTICULAR. THE ONLY ONE WHO CAN HELP YOU IS YOURSELF.


THE FASTER, THE SLOWER
AN EAGER STUDENT WENT TO THE MOUNTAINS TO STUDY THE ART OF SWORD-FIGHTING UNDER A GREAT MASTER.
MASTER, IF I STUDY DILIGENTLY, HOW LONG WILL IT TAKE ME TO LEARN THE SKILLS OF SWORD-FIGHTING?
TEN YEARS, PERHAPS.
MY FATHER IS AN OLD MAN, AND I MUST RETURN TO LOOK AFTER HIM. WHAT IF I WORK EXCEPTIONALLY HARD? THEN HOW LONG WILL IT TAKE ME?
IN THAT CASE, IT WILL PROBABLY TAKE THIRTY YEARS.
!
FIRST YOU SAID TEN YEARS, AND NOW YOU SAY THIRTY. LOOK, I'M WILLING TO SUFFER ANY KIND OF HARDSHIP AND SACRIFICE—I JUST WANT TO LEARN IT IN THE SHORTEST TIME POSSIBLE.
IN THAT CASE, IT WILL TAKE SEVENTY YEARS.
!
IF WE TAKE OUR TIME, WE'LL ACHIEVE OUR GOALS FASTER THAN IF WE HURRY. THIS IS WHAT IS MEANT BY "THE ORDINARY MIND IS THE DAO."


THE GENERAL'S ANTIQUE
A GENERAL WAS AT HOME ADMIRING A CERTAIN ANTIQUE THAT WAS VERY PRECIOUS TO HIM.
OH NO!
WHEW! THAT WAS CLOSE.
I'VE LED THOUSANDS OF MEN INTO BATTLE, AND I'VE NEVER BEEN AFRAID IN THE FACE OF DEATH. WHY WAS I SO FRIGHTENED JUST NOW BY THIS LITTLE CUP?
FINALLY, THE GENERAL REALIZED THAT IT WAS HIS DIFFERENTIATING "LIKE" AND "DISLIKE" IN HIS MIND THAT LED TO HIS BEING FRIGHTENED. UPON REALIZING THIS, HE TOSSED THE CUP OVER HIS SHOULDER, SMASHING IT TO PIECES.
BEING CONCERNED WITH GAIN AND LOSS BRINGS US THE FEELINGS OF HAPPINESS AND SADNESS. WE SHOULD TRANSCEND THE CONCEPTS OF GOOD AND EVIL, GAIN AND LOSS. HAPPINESS IS ACTING ACCORDING TO CIRCUMSTANCES, WHATEVER THEY MAY BE.

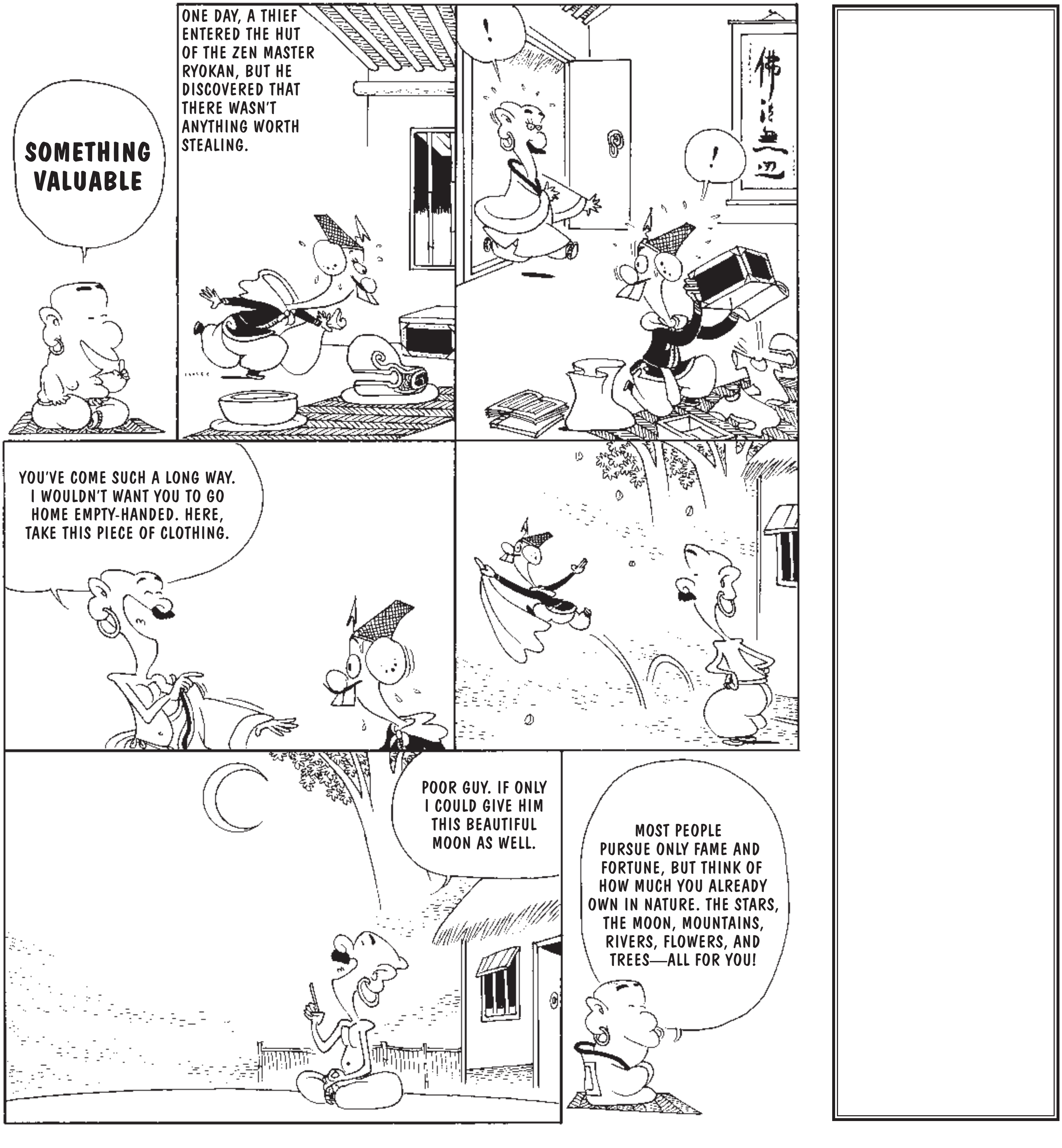


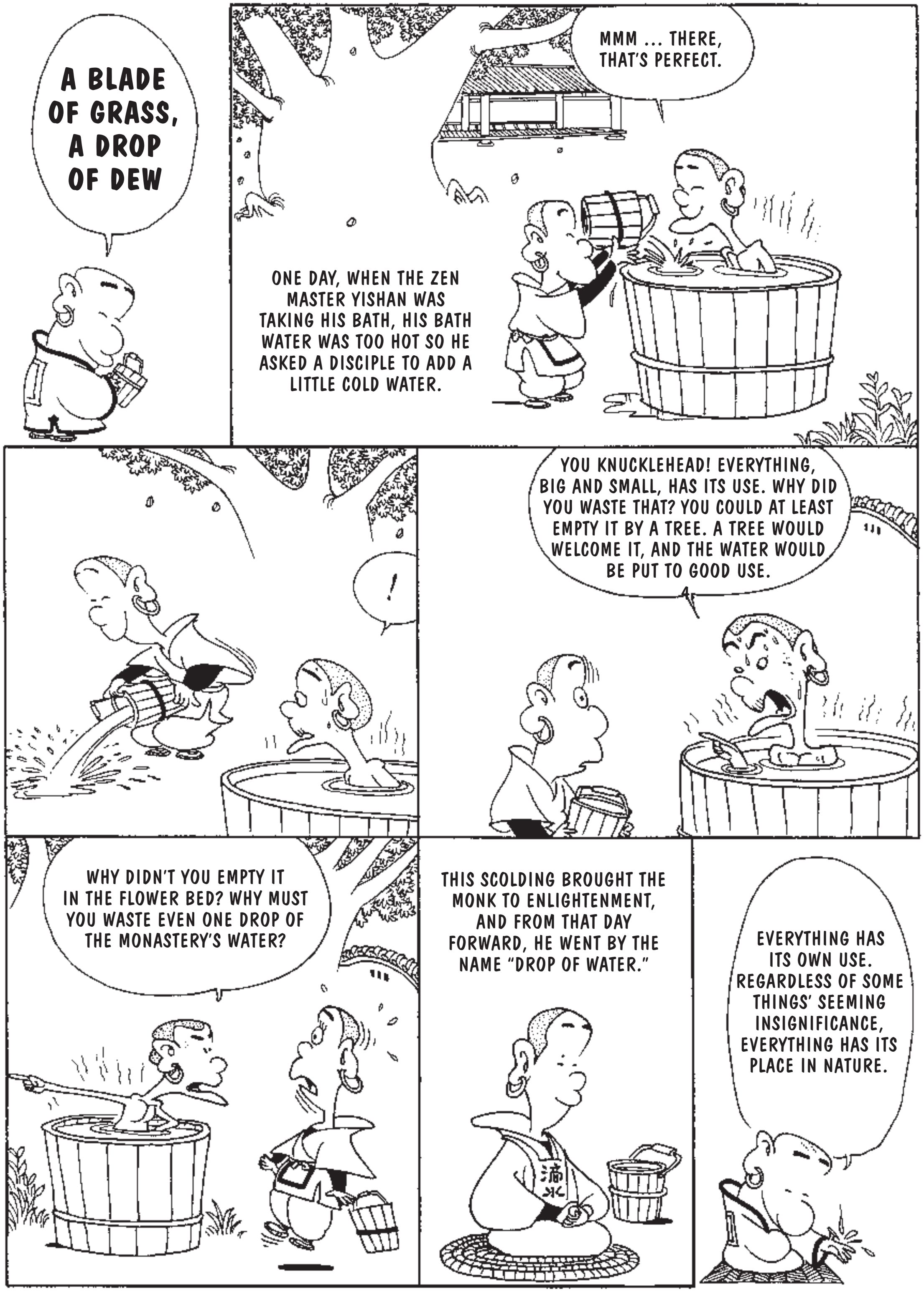
伯牙善鼓琴，鍾子期善聽。伯牙鼓琴，志在登高山。鍾子期曰：「善哉！峨峨兮若泰山！」志在流水。鍾子期曰：「善哉！洋洋兮若江河！」伯牙所念，鍾子期必得之。

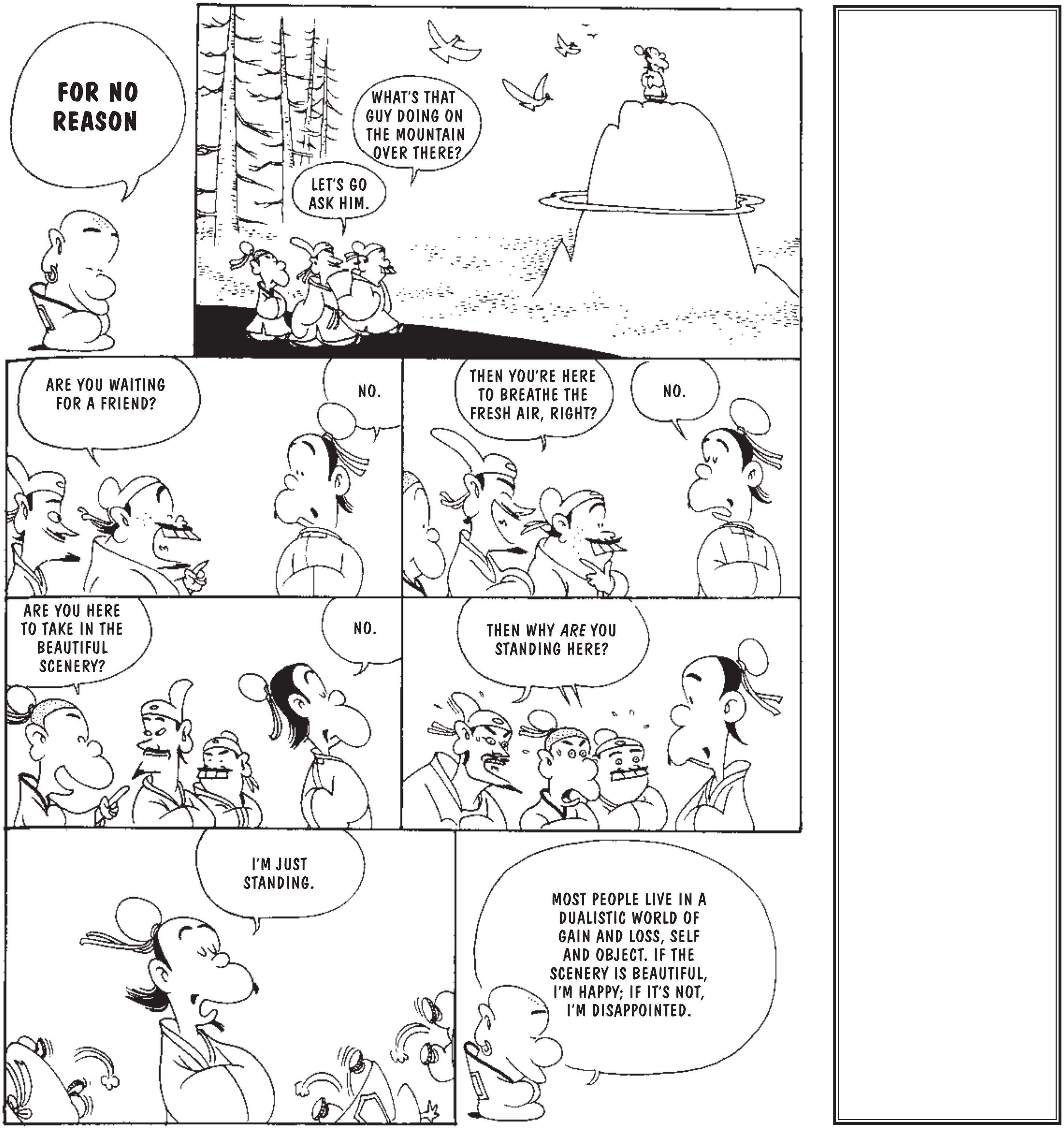
鍾子期死，伯牙破琴絕弦，終身不復鼓琴，以為世無足復為鼓琴者。

《列子》、《呂氏春秋》


A BLIND MAN CARRYING A LANTERN
WHEN A BLIND MAN WAS LEAVING HIS FRIEND'S HOUSE, THE FRIEND HANDED HIM A LANTERN TO TAKE ON HIS WAY.
I DON'T NEED A LANTERN. IT'S ALL THE SAME TO ME WHETHER IT'S DARK OR LIGHT.
I KNOW, BUT IF YOU DON'T HAVE A LIGHT WITH YOU, SOMEONE MIGHT ACCIDENTALLY RUN INTO YOU.
OH, ALL RIGHT.
UMPH!
UMPH!
CAN'T YOU SEE A LIGHT RIGHT IN FRONT OF YOUR FACE?!
!
HEY, BUDDY— YOUR LIGHT HAD ALREADY GONE OUT!
USING ONE PERSON'S IDEAS TO ENLIGHTEN OTHER PEOPLE IS LIKE THE BLIND MAN CARRYING A LANTERN—THE LIGHT MAY GO OUT ALONG THE WAY, AND YOU'LL NEVER KNOW.

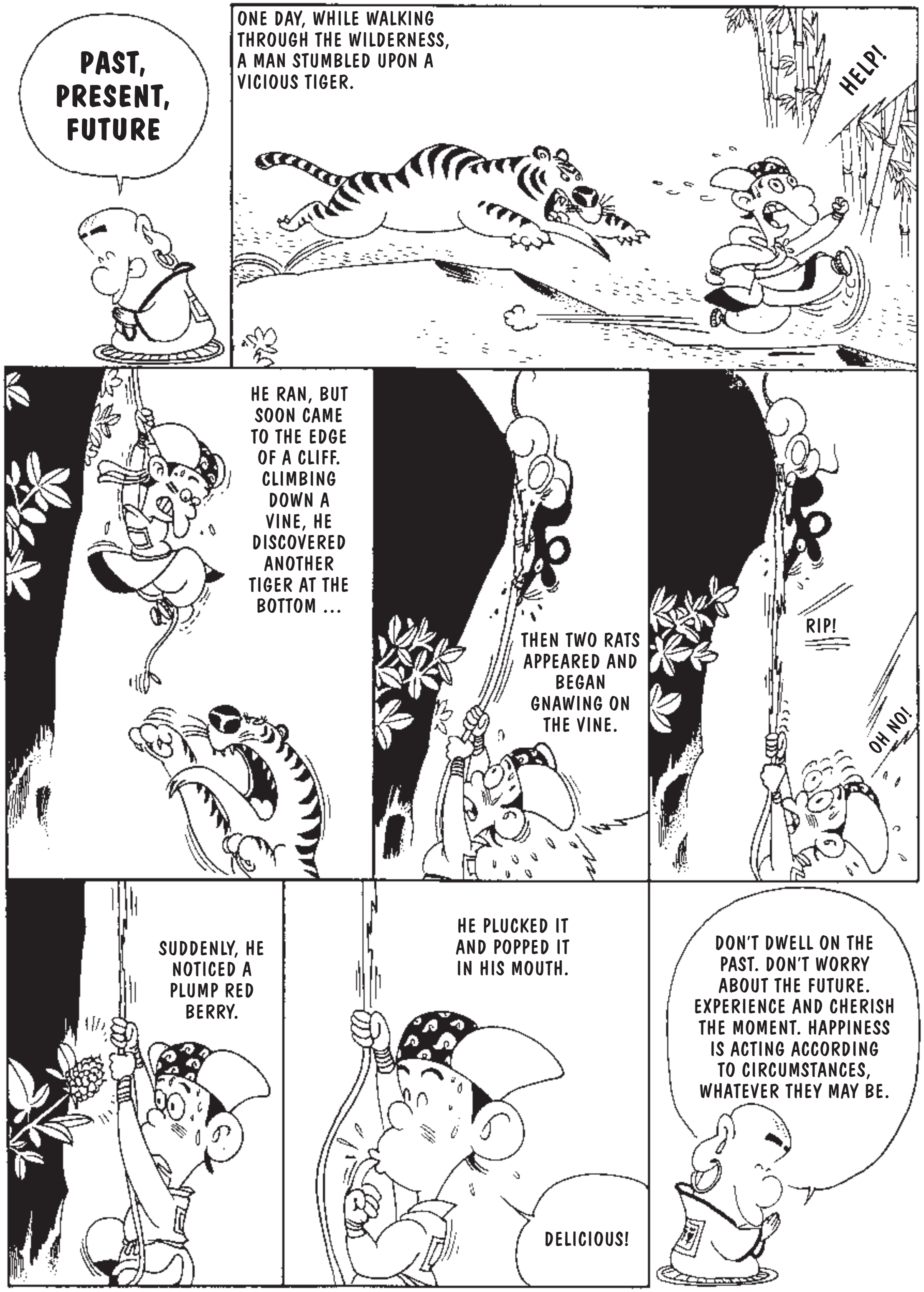

SOMETHING VALUABLE
ONE DAY, A THIEF ENTERED THE HUT OF THE ZEN MASTER RYOKAN, BUT HE DISCOVERED THAT THERE WASN'T ANYTHING WORTH STEALING.
!
!
YOU'VE COME SUCH A LONG WAY. I WOULDN'T WANT YOU TO GO HOME EMPTY-HANDED. HERE, TAKE THIS PIECE OF CLOTHING.
POOR GUY. IF ONLY I COULD GIVE HIM THIS BEAUTIFUL MOON AS WELL.
MOST PEOPLE PURSUE ONLY FAME AND FORTUNE, BUT THINK OF HOW MUCH YOU ALREADY OWN IN NATURE. THE STARS, THE MOON, MOUNTAINS, RIVERS, FLOWERS, AND TREES—ALL FOR YOU!

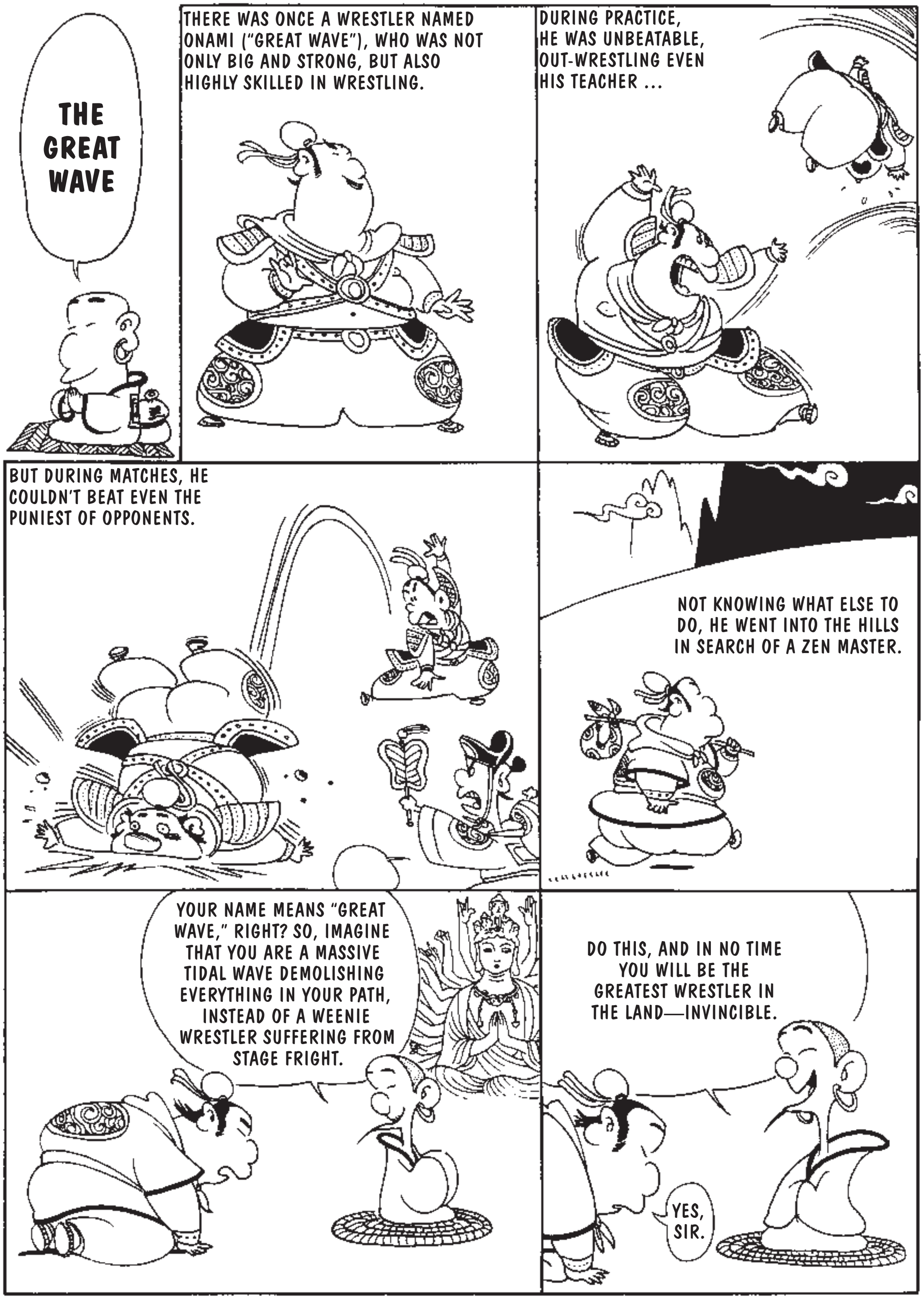

A BLADE OF GRASS, A DROP OF DEW
ONE DAY, WHEN THE ZEN MASTER YISHAN WAS TAKING HIS BATH, HIS BATH WATER WAS TOO HOT SO HE ASKED A DISCIPLE TO ADD A LITTLE COLD WATER.
MMM ... THERE, THAT'S PERFECT.
!
YOU KNUCKLEHEAD! EVERYTHING, BIG AND SMALL, HAS ITS USE. WHY DID YOU WASTE THAT? YOU COULD AT LEAST EMPTY IT BY A TREE. A TREE WOULD WELCOME IT, AND THE WATER WOULD BE PUT TO GOOD USE.
WHY DIDN'T YOU EMPTY IT IN THE FLOWER BED? WHY MUST YOU WASTE EVEN ONE DROP OF THE MONASTERY'S WATER?
THIS SCOLDING BROUGHT THE MONK TO ENLIGHTENMENT, AND FROM THAT DAY FORWARD, HE WENT BY THE NAME "DROP OF WATER."
滴水
EVERYTHING HAS ITS OWN USE. REGARDLESS OF SOME THINGS' SEEMING INSIGNIFICANCE, EVERYTHING HAS ITS PLACE IN NATURE.

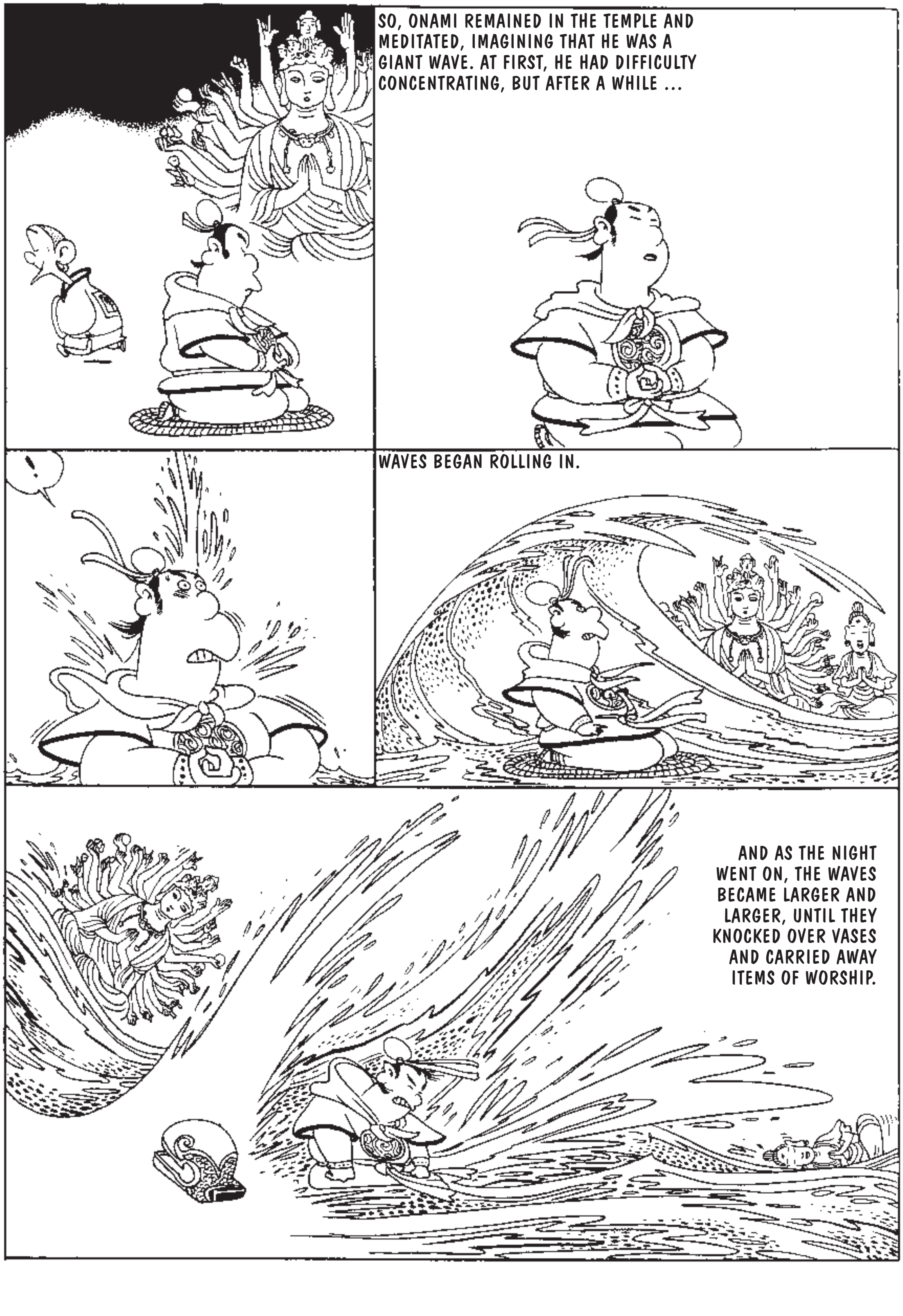

FOR NO REASON
WHAT'S THAT GUY DOING ON THE MOUNTAIN OVER THERE?
LET'S GO ASK HIM.
ARE YOU WAITING FOR A FRIEND?
NO.
THEN YOU'RE HERE TO BREATHE THE FRESH AIR, RIGHT?
NO.
ARE YOU HERE TO TAKE IN THE BEAUTIFUL SCENERY?
NO.
THEN WHY *ARE* YOU STANDING HERE?
I'M JUST STANDING.
MOST PEOPLE LIVE IN A DUALISTIC WORLD OF GAIN AND LOSS, SELF AND OBJECT. IF THE SCENERY IS BEAUTIFUL, I'M HAPPY; IF IT'S NOT, I'M DISAPPOINTED.

囚見象欲至走入墟井中，下有一大毒龍張口向上，復四毒蛇在井四邊，有一草根此囚怖畏一心急捉此草根，復有兩白鼠嚙此草根，時井上有一大樹，樹中有蜜，一日之中有一滴蜜墮此人口中，其人得此一滴，但憶此蜜不復憶種種眾苦，便不復欲出此井。

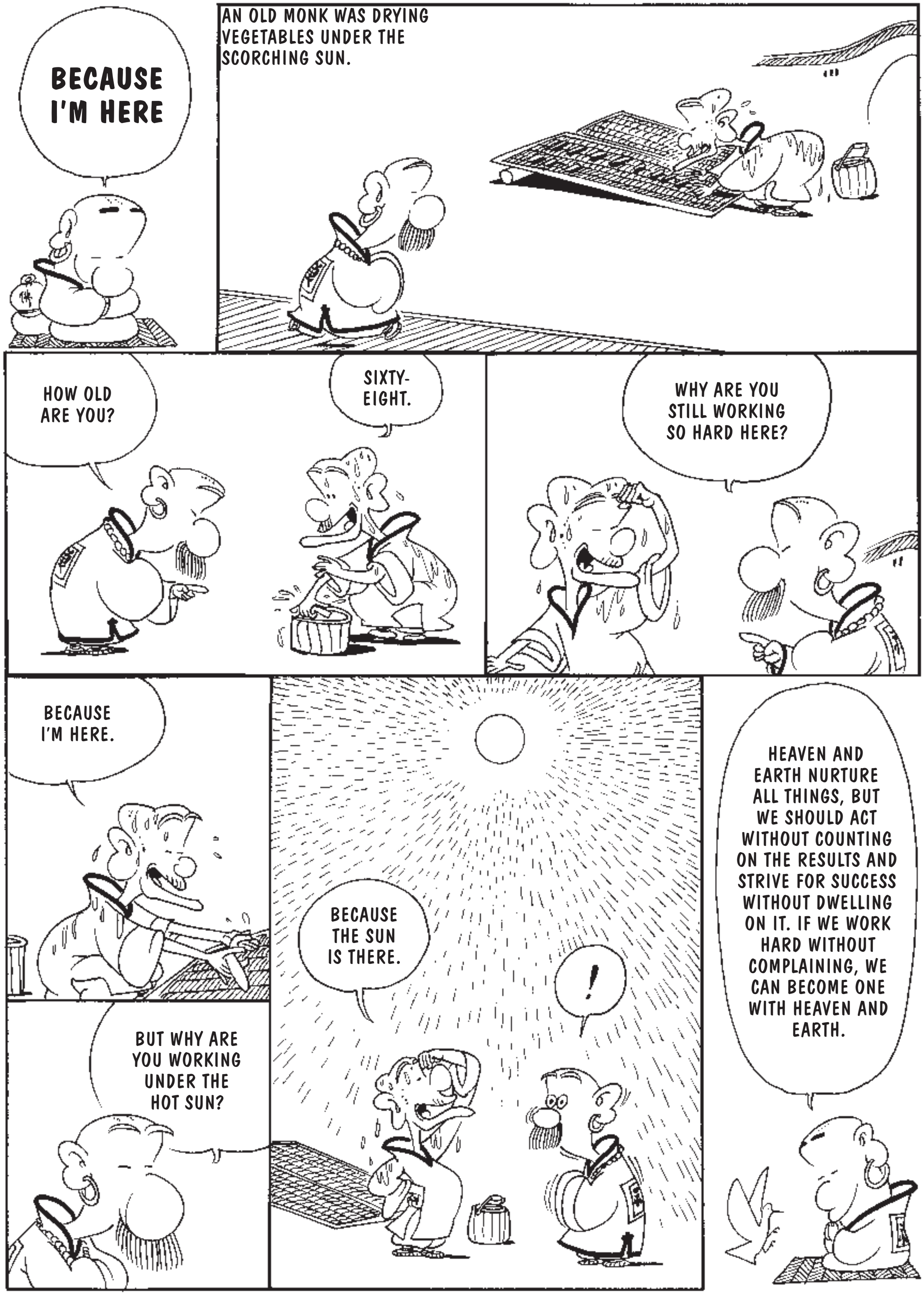
《眾經撰雜譬喻》

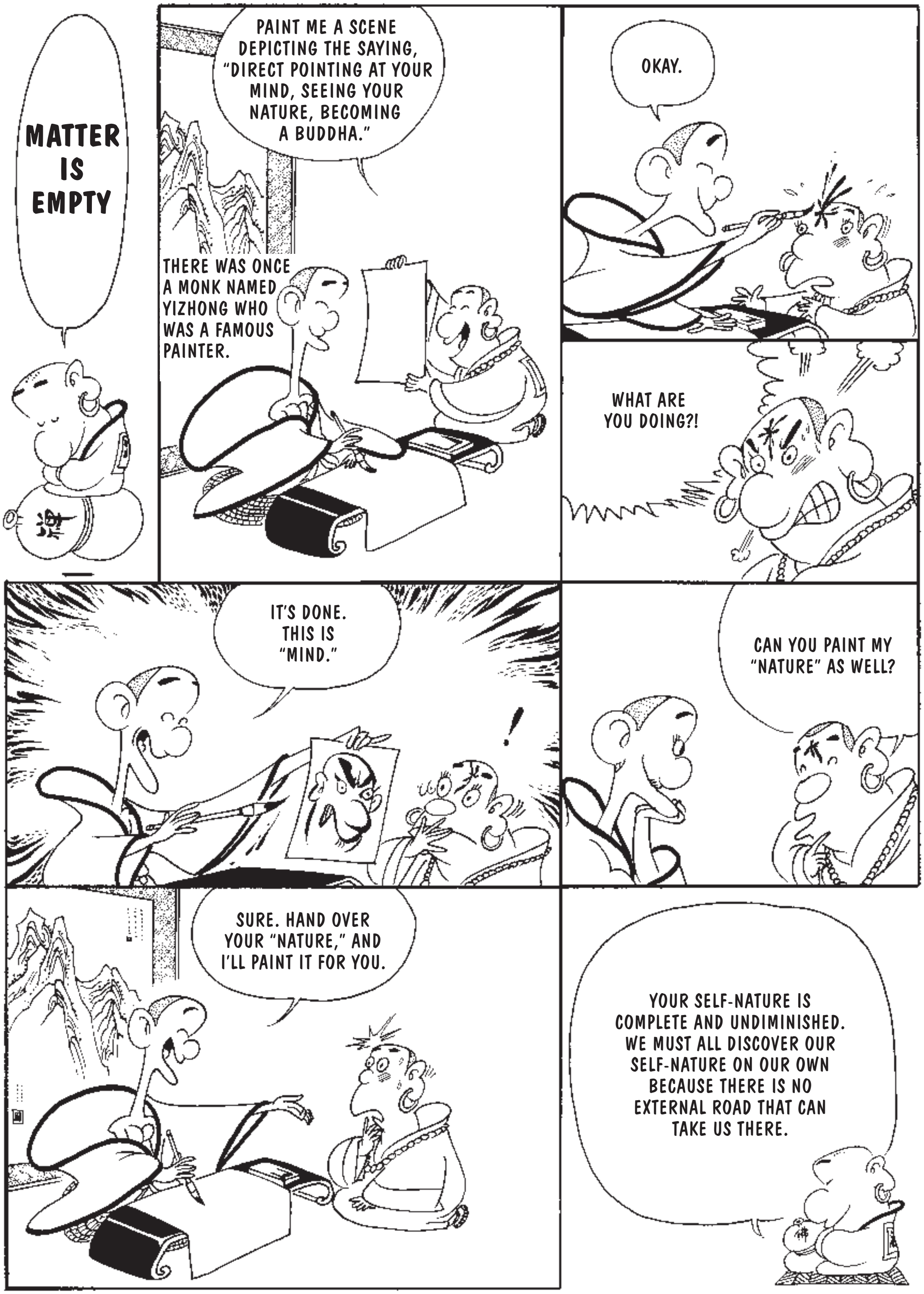



THE GREAT WAVE
THERE WAS ONCE A WRESTLER NAMED ONAMI ("GREAT WAVE"), WHO WAS NOT ONLY BIG AND STRONG, BUT ALSO HIGHLY SKILLED IN WRESTLING.
DURING PRACTICE, HE WAS UNBEATABLE, OUT-WRESTLING EVEN HIS TEACHER ...
BUT DURING MATCHES, HE COULDN'T BEAT EVEN THE PUNIEST OF OPPONENTS.
NOT KNOWING WHAT ELSE TO DO, HE WENT INTO THE HILLS IN SEARCH OF A ZEN MASTER.
YOUR NAME MEANS "GREAT WAVE," RIGHT? SO, IMAGINE THAT YOU ARE A MASSIVE TIDAL WAVE DEMOLISHING EVERYTHING IN YOUR PATH, INSTEAD OF A WEENIE WRESTLER SUFFERING FROM STAGE FRIGHT.
DO THIS, AND IN NO TIME YOU WILL BE THE GREATEST WRESTLER IN THE LAND—INVINCIBLE.
YES, SIR.

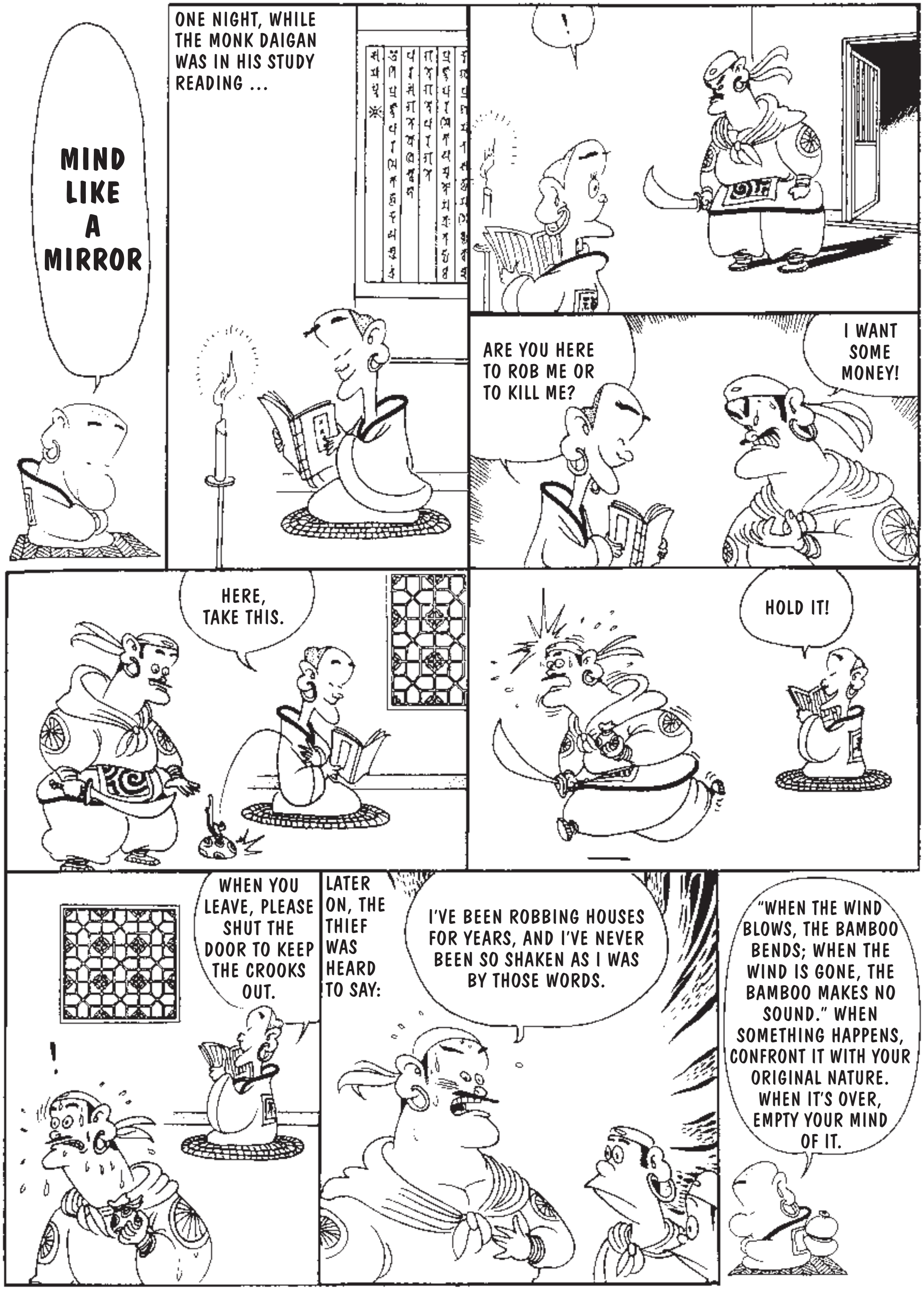

SO, ONAMI REMAINED IN THE TEMPLE AND MEDITATED, IMAGINING THAT HE WAS A GIANT WAVE. AT FIRST, HE HAD DIFFICULTY CONCENTRATING, BUT AFTER A WHILE ...
!
WAVES BEGAN ROLLING IN.
AND AS THE NIGHT WENT ON, THE WAVES BECAME LARGER AND LARGER, UNTIL THEY KNOCKED OVER VASES AND CARRIED AWAY ITEMS OF WORSHIP.


THEY OVERWHELMED STATUES AND FLOODED THE TEMPLE ...
THEN THE TIDE CAME IN AND THE ENTIRE TEMPLE WAS SWEPT AWAY.
WAKE UP, WAKE UP! YOU'VE DONE IT.
!
NOW NOTHING WILL BOTHER YOU. YOU CAN BE LIKE A TIDAL WAVE DEMOLISHING EVERYTHING IN ITS PATH.
THANK YOU.
IN HIS MATCHES THEREAFTER, ONAMI IMAGINED HIMSELF TURNING INTO A WAVE, AND HE BECAME THE GREATEST WRESTLER IN THE LAND—INVINCIBLE.
ALL YOU HAVE TO DO IS RESPOND IN A DIRECT, RESOLUTE WAY TO ANY SITUATION. YOU WILL BECOME THAT SITUATION, AND THAT SITUATION WILL BECOME YOU.

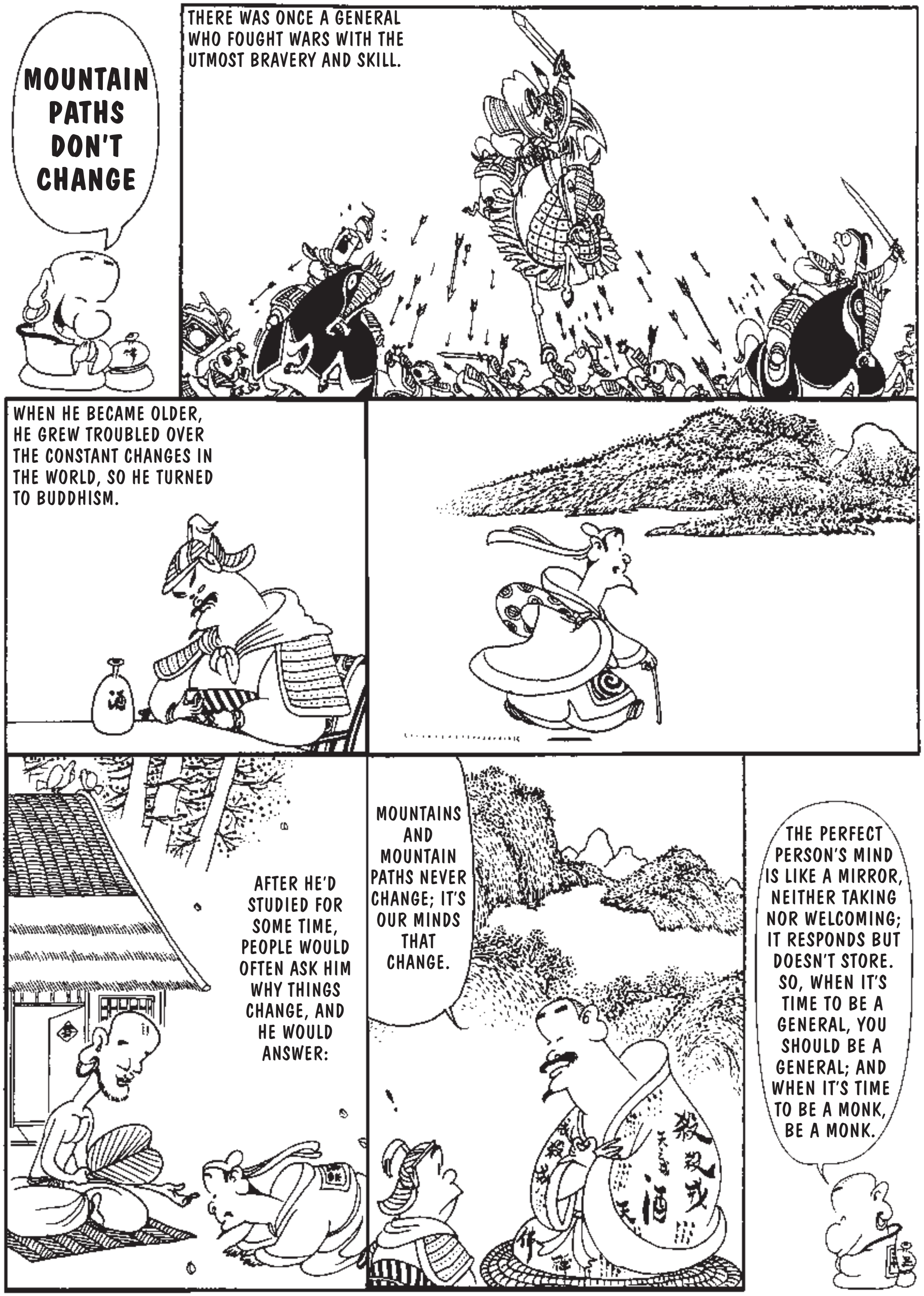

BECAUSE I'M HERE
AN OLD MONK WAS DRYING VEGETABLES UNDER THE SCORCHING SUN.
HOW OLD ARE YOU?
SIXTY-EIGHT.
WHY ARE YOU STILL WORKING SO HARD HERE?
BECAUSE I'M HERE.
BUT WHY ARE YOU WORKING UNDER THE HOT SUN?
BECAUSE THE SUN IS THERE.
!
HEAVEN AND EARTH NURTURE ALL THINGS, BUT WE SHOULD ACT WITHOUT COUNTING ON THE RESULTS AND STRIVE FOR SUCCESS WITHOUT DWELLING ON IT. IF WE WORK HARD WITHOUT COMPLAINING, WE CAN BECOME ONE WITH HEAVEN AND EARTH.

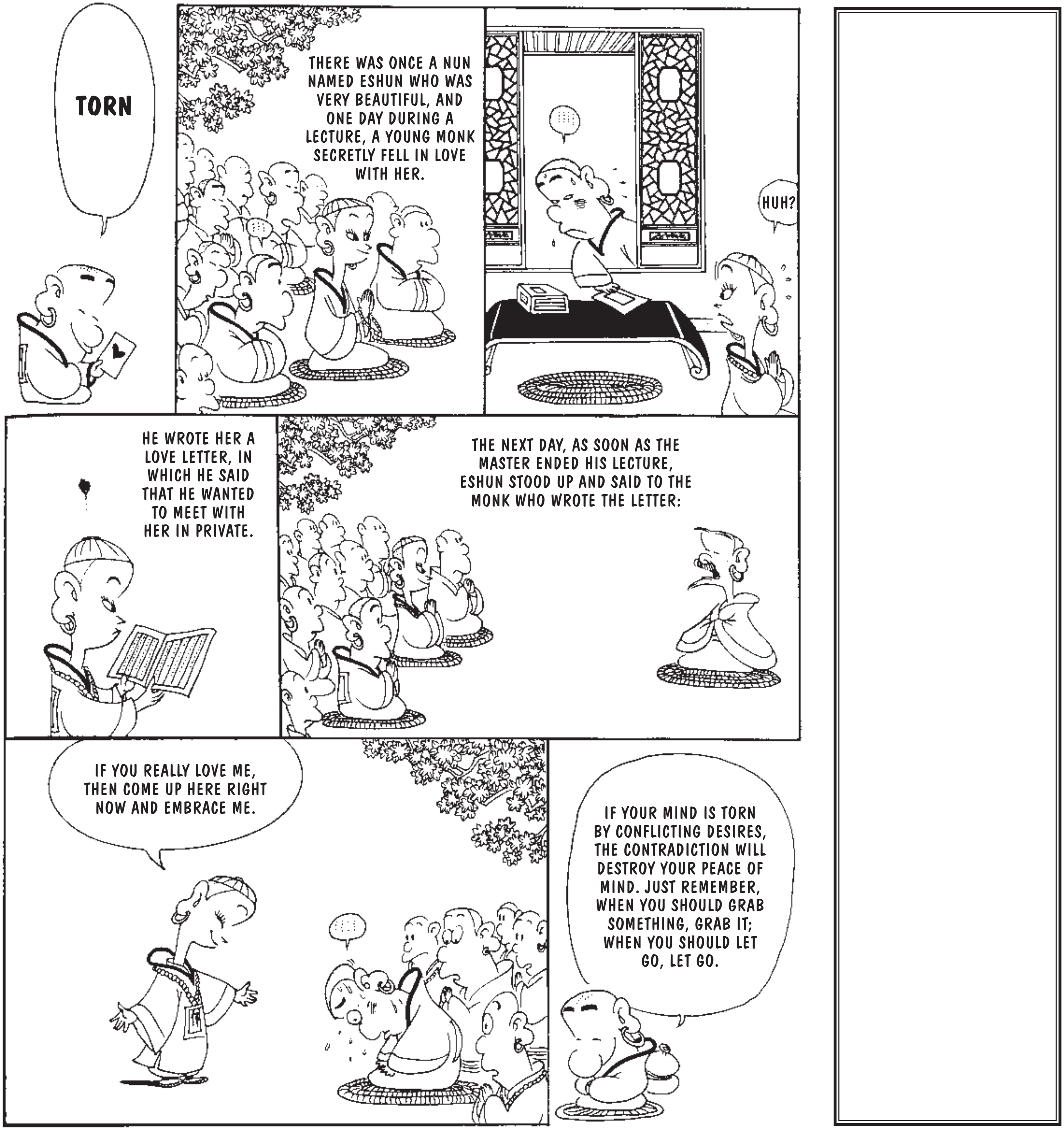

MATTER IS EMPTY
THERE WAS ONCE A MONK NAMED YIZHONG WHO WAS A FAMOUS PAINTER.
PAINT ME A SCENE DEPICTING THE SAYING, "DIRECT POINTING AT YOUR MIND, SEEING YOUR NATURE, BECOMING A BUDDHA."
OKAY.
WHAT ARE YOU DOING?!
IT'S DONE. THIS IS "MIND."
!
CAN YOU PAINT MY "NATURE" AS WELL?
SURE. HAND OVER YOUR "NATURE," AND I'LL PAINT IT FOR YOU.
YOUR SELF-NATURE IS COMPLETE AND UNDIMINISHED. WE MUST ALL DISCOVER OUR SELF-NATURE ON OUR OWN BECAUSE THERE IS NO EXTERNAL ROAD THAT CAN TAKE US THERE.

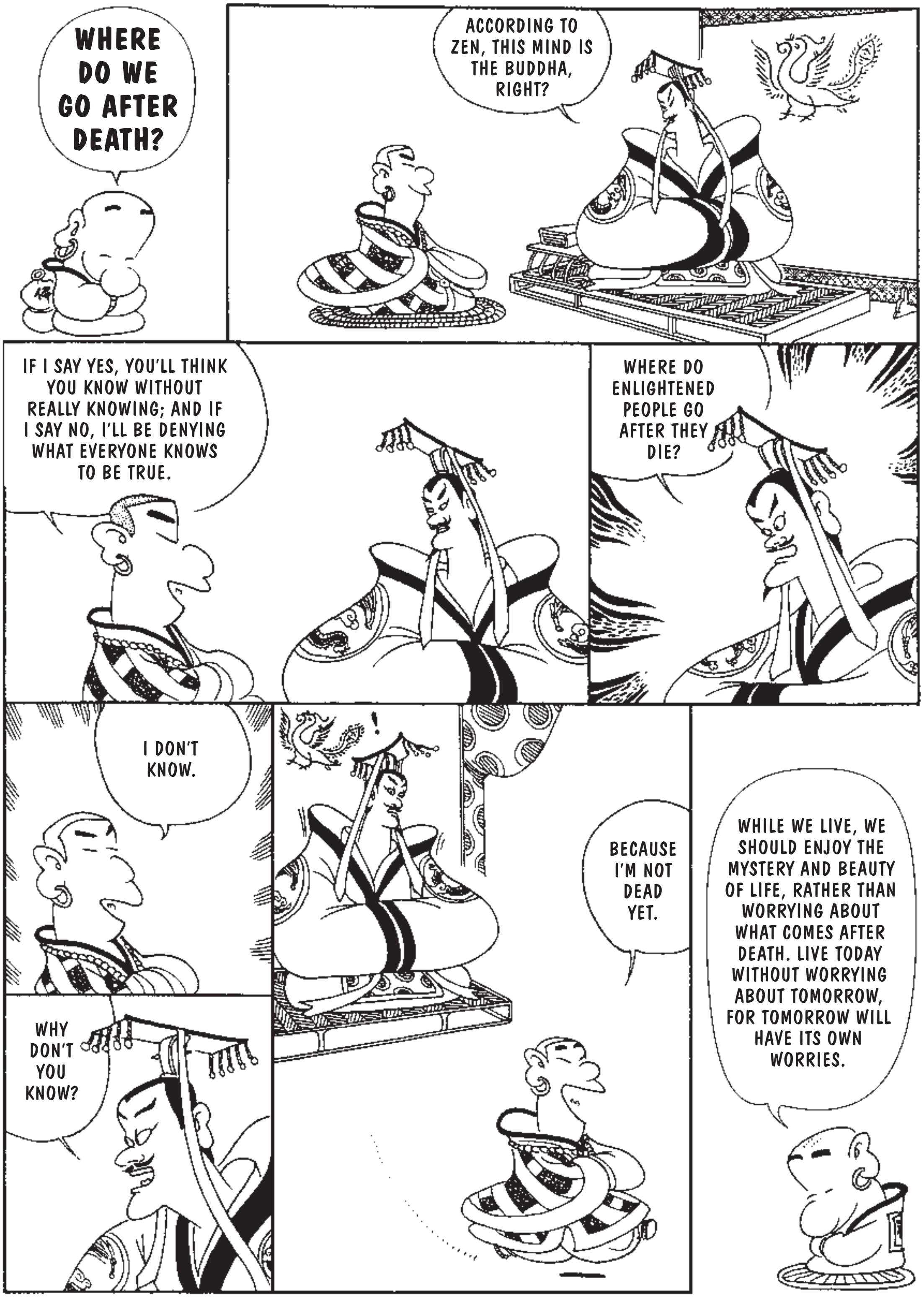

THE WEEPING LADY
THERE WAS ONCE AN OLD WOMAN WHO WAS KNOWN AS THE "WEEPING LADY" BECAUSE SHE CRIED ALL THE TIME. ON RAINY DAYS SHE WOULD CRY, AND ON CLEAR DAYS SHE WOULD CRY.
MA'AM, WHY ARE YOU ALWAYS CRYING?
BECAUSE I HAVE TWO DAUGHTERS—ONE WHO MARRIED A SHOE SALESMAN AND ONE WHO MARRIED AN UMBRELLA SALESMAN.
ON DAYS WHEN THE WEATHER IS GOOD, I THINK OF HOW MY DAUGHTER'S UMBRELLA BUSINESS IS BAD ...
AND ON RAINY DAYS, I THINK OF HOW NO ONE WILL GO OUT TO BUY SHOES FROM MY OTHER DAUGHTER!
BUT ON CLEAR DAYS, YOU SHOULD THINK OF HOW GOOD YOUR DAUGHTER'S SHOE BUSINESS IS; AND ON RAINY DAYS, YOU SHOULD THINK OF HOW GOOD YOUR OTHER DAUGHTER'S UMBRELLA BUSINESS IS!
HEY, YOU'RE RIGHT!
FROM THAT DAY ON, THE WEEPING LADY WEPT NO MORE. INSTEAD, SHE CHUCKLED TO HERSELF EVERY DAY REGARDLESS OF THE WEATHER.
IF "THE MIND IS THE BUDDHA," THEN WHETHER A SITUATION IS GOOD OR BAD ALL DEPENDS ON HOW YOU LOOK AT IT!

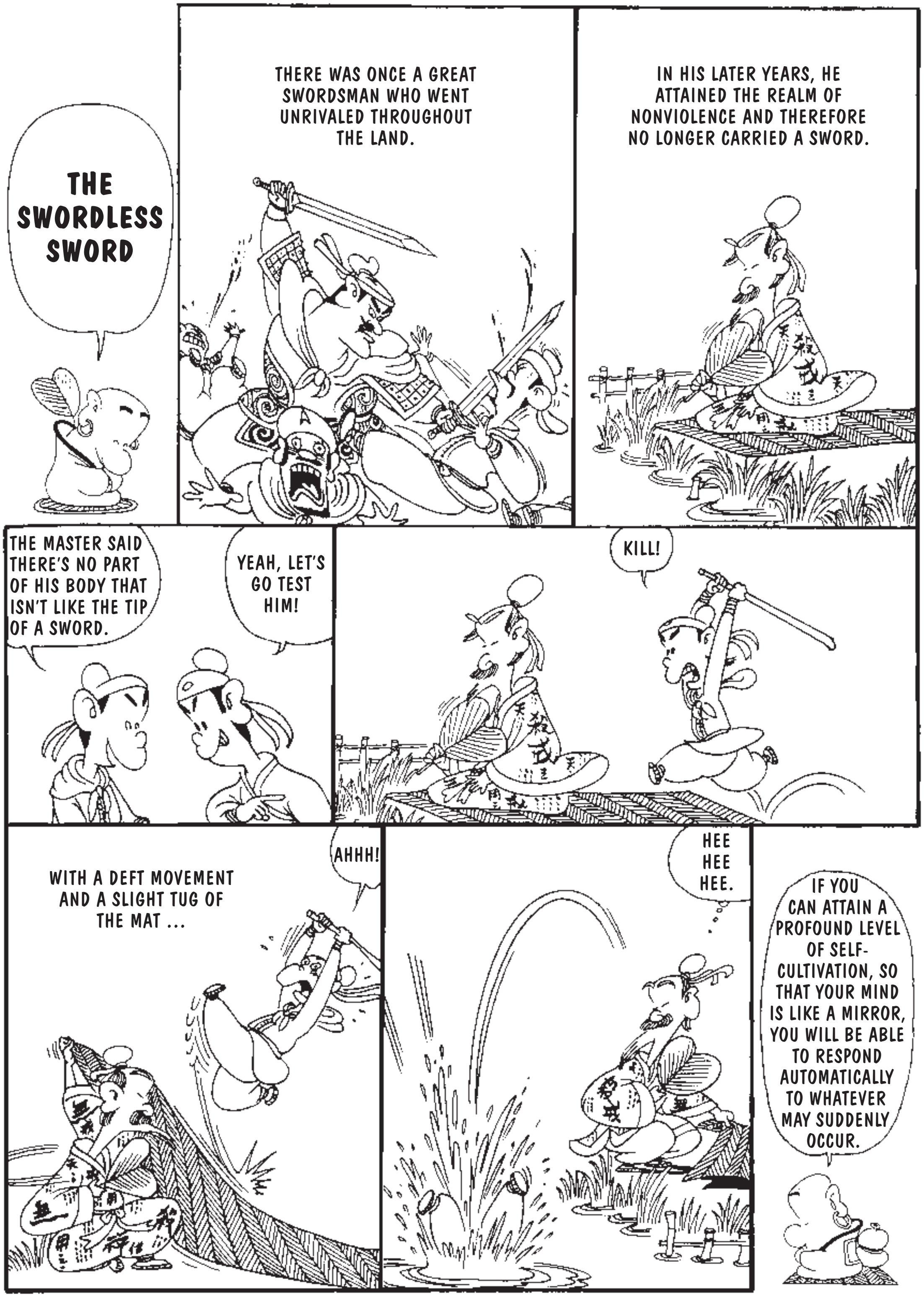


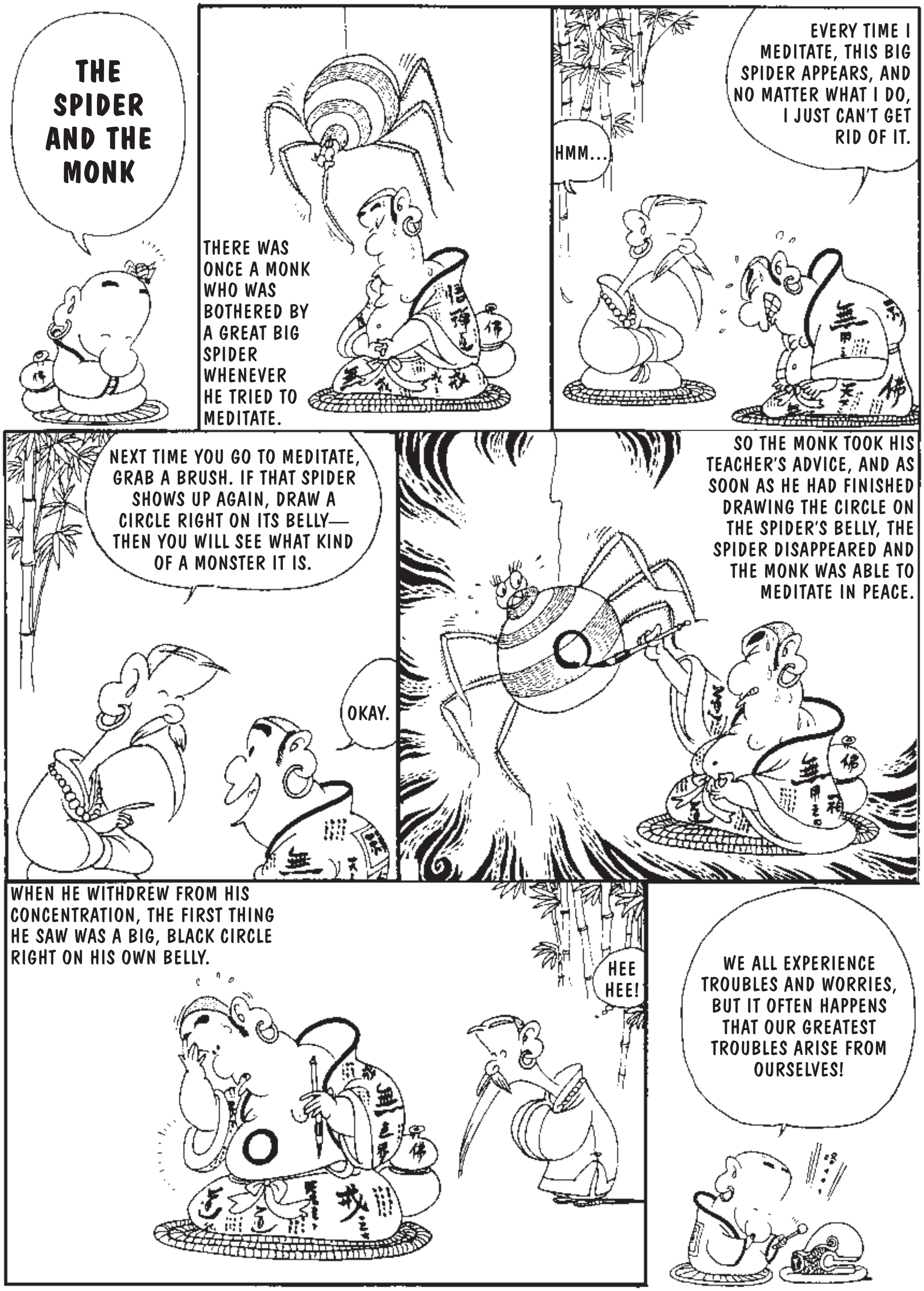
MIND LIKE A MIRROR
ONE NIGHT, WHILE THE MONK DAIGAN WAS IN HIS STUDY READING ...
!
ARE YOU HERE TO ROB ME OR TO KILL ME?
I WANT SOME MONEY!
HERE, TAKE THIS.
HOLD IT!
WHEN YOU LEAVE, PLEASE SHUT THE DOOR TO KEEP THE CROOKS OUT.
!
LATER ON, THE THIEF WAS HEARD TO SAY:
I'VE BEEN ROBBING HOUSES FOR YEARS, AND I'VE NEVER BEEN SO SHAKEN AS I WAS BY THOSE WORDS.
"WHEN THE WIND BLOWS, THE BAMBOO BENDS; WHEN THE WIND IS GONE, THE BAMBOO MAKES NO SOUND." WHEN SOMETHING HAPPENS, CONFRONT IT WITH YOUR ORIGINAL NATURE. WHEN IT'S OVER, EMPTY YOUR MIND OF IT.

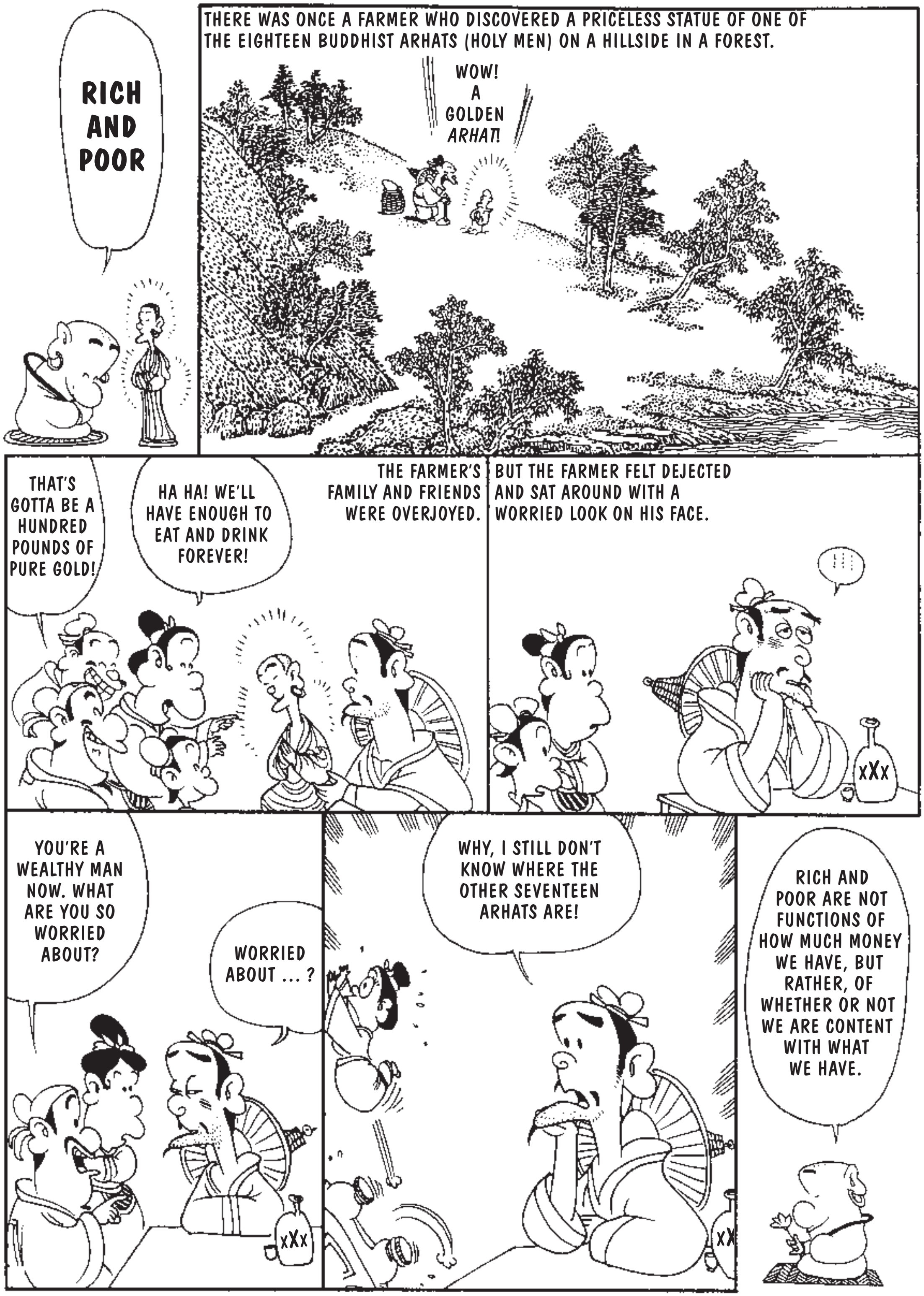

MOUNTAIN PATHS DON'T CHANGE
THERE WAS ONCE A GENERAL WHO FOUGHT WARS WITH THE UTMOST BRAVERY AND SKILL.
WHEN HE BECAME OLDER, HE GREW TROUBLED OVER THE CONSTANT CHANGES IN THE WORLD, SO HE TURNED TO BUDDHISM.
AFTER HE'D STUDIED FOR SOME TIME, PEOPLE WOULD OFTEN ASK HIM WHY THINGS CHANGE, AND HE WOULD ANSWER:
MOUNTAINS AND MOUNTAIN PATHS NEVER CHANGE; IT'S OUR MINDS THAT CHANGE.
THE PERFECT PERSON'S MIND IS LIKE A MIRROR, NEITHER TAKING NOR WELCOMING; IT RESPONDS BUT DOESN'T STORE. SO, WHEN IT'S TIME TO BE A GENERAL, YOU SHOULD BE A GENERAL; AND WHEN IT'S TIME TO BE A MONK, BE A MONK.

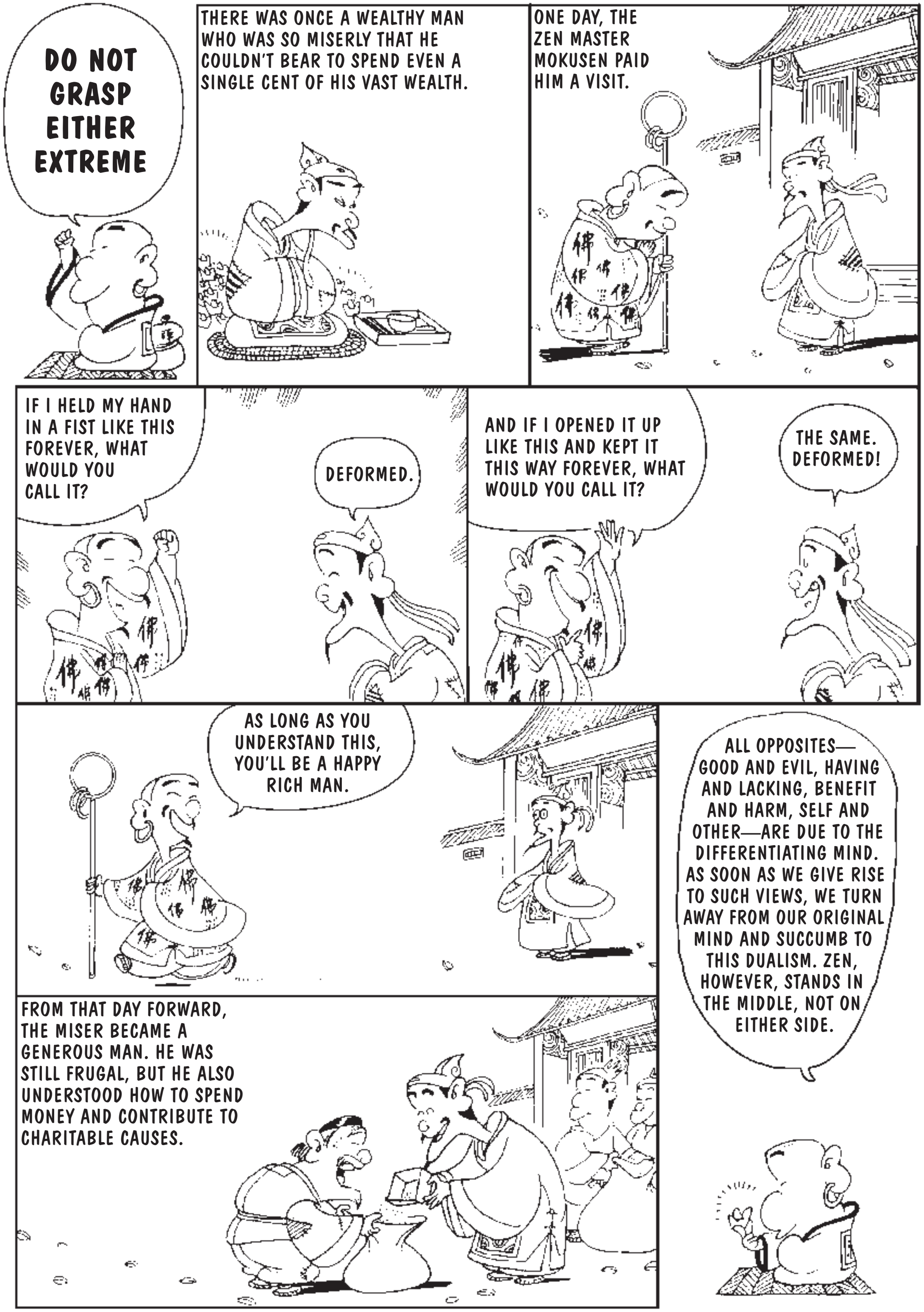

TORN
THERE WAS ONCE A NUN NAMED ESHUN WHO WAS VERY BEAUTIFUL, AND ONE DAY DURING A LECTURE, A YOUNG MONK SECRETLY FELL IN LOVE WITH HER.
HUH?
HE WROTE HER A LOVE LETTER, IN WHICH HE SAID THAT HE WANTED TO MEET WITH HER IN PRIVATE.
THE NEXT DAY, AS SOON AS THE MASTER ENDED HIS LECTURE, ESHUN STOOD UP AND SAID TO THE MONK WHO WROTE THE LETTER:
IF YOU REALLY LOVE ME, THEN COME UP HERE RIGHT NOW AND EMBRACE ME.
IF YOUR MIND IS TORN BY CONFLICTING DESIRES, THE CONTRADICTION WILL DESTROY YOUR PEACE OF MIND. JUST REMEMBER, WHEN YOU SHOULD GRAB SOMETHING, GRAB IT; WHEN YOU SHOULD LET GO, LET GO.

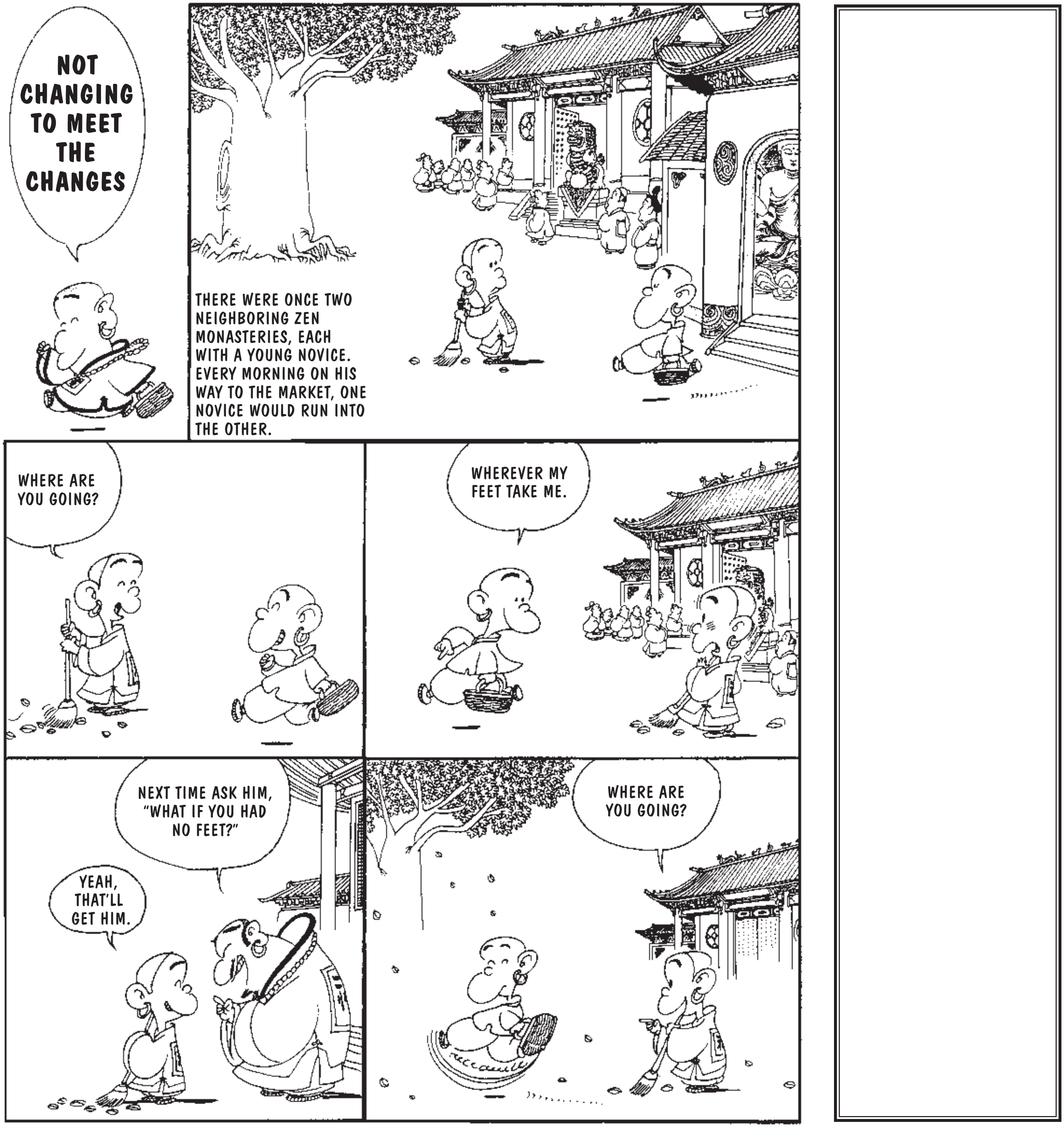

WHERE DO WE GO AFTER DEATH?
ACCORDING TO ZEN, THIS MIND IS THE BUDDHA, RIGHT?
IF I SAY YES, YOU'LL THINK YOU KNOW WITHOUT REALLY KNOWING; AND IF I SAY NO, I'LL BE DENYING WHAT EVERYONE KNOWS TO BE TRUE.
WHERE DO ENLIGHTENED PEOPLE GO AFTER THEY DIE?
I DON'T KNOW.
WHY DON'T YOU KNOW?
!
BECAUSE I'M NOT DEAD YET.
WHILE WE LIVE, WE SHOULD ENJOY THE MYSTERY AND BEAUTY OF LIFE, RATHER THAN WORRYING ABOUT WHAT COMES AFTER DEATH. LIVE TODAY WITHOUT WORRYING ABOUT TOMORROW, FOR TOMORROW WILL HAVE ITS OWN WORRIES.

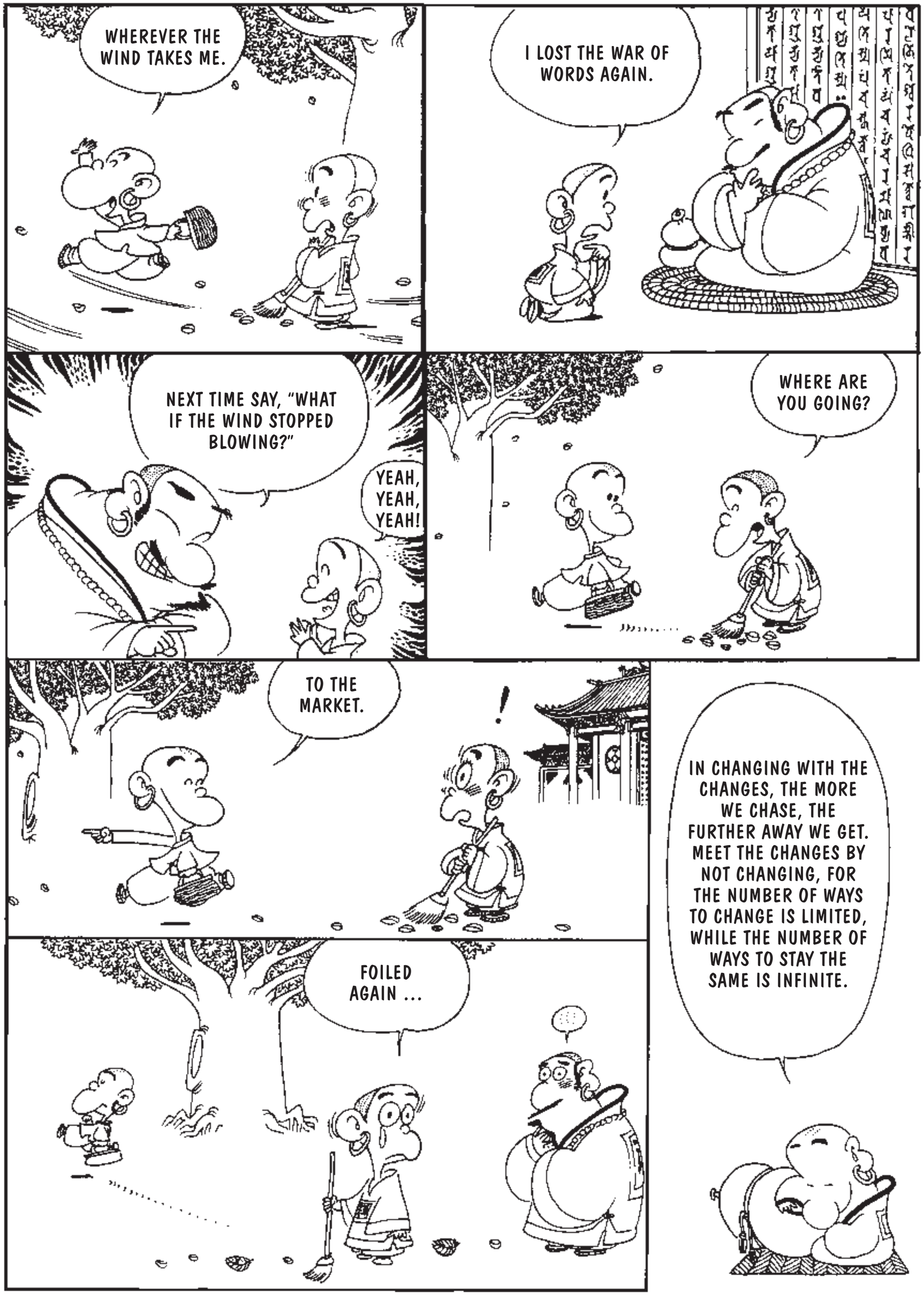

THE SWORDLESS SWORD
THERE WAS ONCE A GREAT SWORDSMAN WHO WENT UNRIVALED THROUGHOUT THE LAND.
IN HIS LATER YEARS, HE ATTAINED THE REALM OF NONVIOLENCE AND THEREFORE NO LONGER CARRIED A SWORD.
THE MASTER SAID THERE'S NO PART OF HIS BODY THAT ISN'T LIKE THE TIP OF A SWORD.
YEAH, LET'S GO TEST HIM!
KILL!
WITH A DEFT MOVEMENT AND A SLIGHT TUG OF THE MAT ...
AHHH!
HEE HEE HEE.
IF YOU CAN ATTAIN A PROFOUND LEVEL OF SELF-CULTIVATION, SO THAT YOUR MIND IS LIKE A MIRROR, YOU WILL BE ABLE TO RESPOND AUTOMATICALLY TO WHATEVER MAY SUDDENLY OCCUR.


THE SPIDER AND THE MONK
THERE WAS ONCE A MONK WHO WAS BOTHERED BY A GREAT BIG SPIDER WHENEVER HE TRIED TO MEDITATE.
EVERY TIME I MEDITATE, THIS BIG SPIDER APPEARS, AND NO MATTER WHAT I DO, I JUST CAN'T GET RID OF IT.
HMM...
NEXT TIME YOU GO TO MEDITATE, GRAB A BRUSH. IF THAT SPIDER SHOWS UP AGAIN, DRAW A CIRCLE RIGHT ON ITS BELLY—THEN YOU WILL SEE WHAT KIND OF A MONSTER IT IS.
OKAY.
SO THE MONK TOOK HIS TEACHER'S ADVICE, AND AS SOON AS HE HAD FINISHED DRAWING THE CIRCLE ON THE SPIDER'S BELLY, THE SPIDER DISAPPEARED AND THE MONK WAS ABLE TO MEDITATE IN PEACE.
WHEN HE WITHDREW FROM HIS CONCENTRATION, THE FIRST THING HE SAW WAS A BIG, BLACK CIRCLE RIGHT ON HIS OWN BELLY.
HEE HEE!
WE ALL EXPERIENCE TROUBLES AND WORRIES, BUT IT OFTEN HAPPENS THAT OUR GREATEST TROUBLES ARISE FROM OURSELVES!

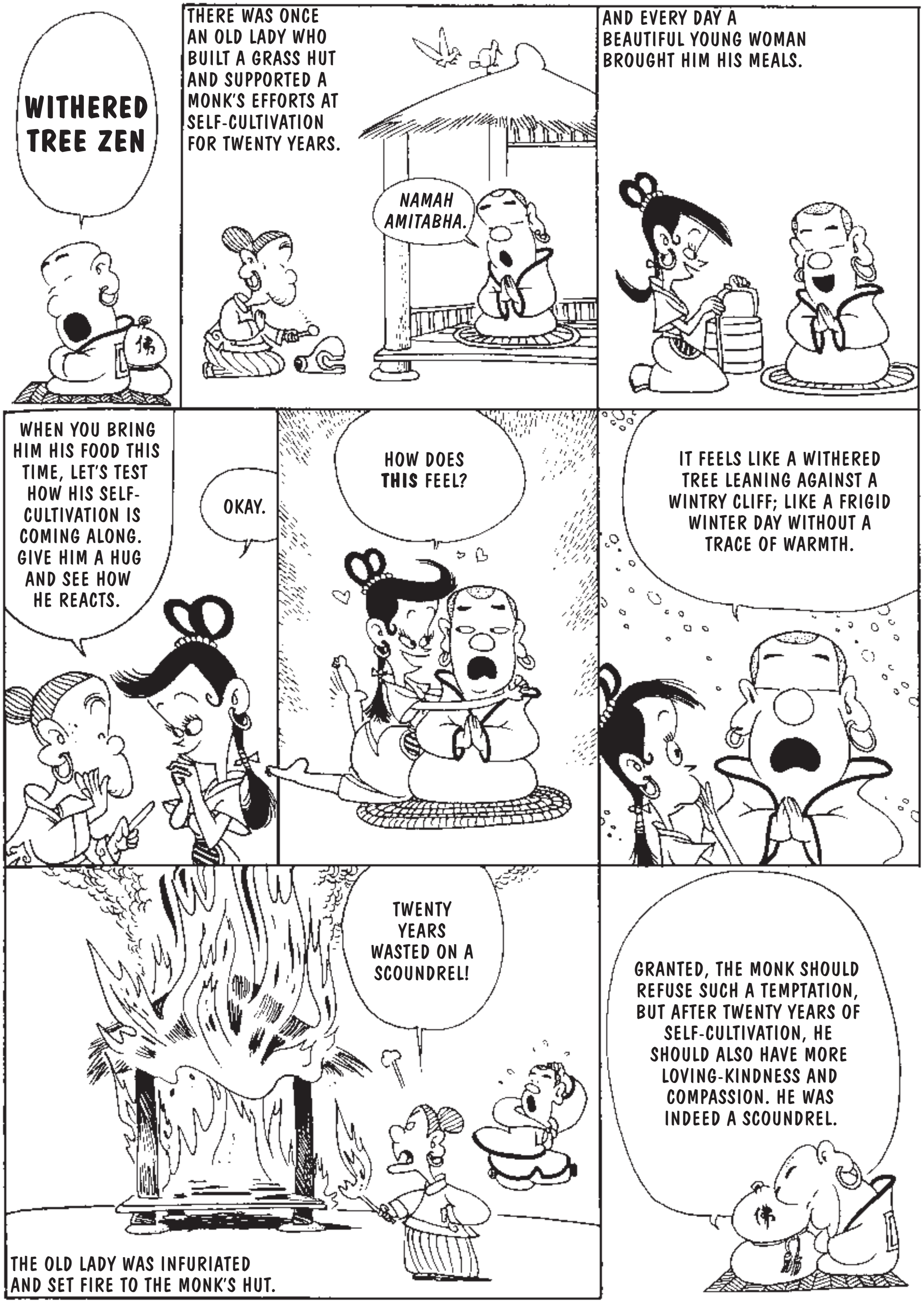

RICH AND POOR
THERE WAS ONCE A FARMER WHO DISCOVERED A PRICELESS STATUE OF ONE OF THE EIGHTEEN BUDDHIST ARHATS (HOLY MEN) ON A HILLSIDE IN A FOREST.
WOW! A GOLDEN *ARHAT*!
THE FARMER'S FAMILY AND FRIENDS WERE OVERJOYED.
THAT'S GOTTA BE A HUNDRED POUNDS OF PURE GOLD!
HA HA! WE'LL HAVE ENOUGH TO EAT AND DRINK FOREVER!
BUT THE FARMER FELT DEJECTED AND SAT AROUND WITH A WORRIED LOOK ON HIS FACE.
XXX
YOU'RE A WEALTHY MAN NOW. WHAT ARE YOU SO WORRIED ABOUT?
WORRIED ABOUT ... ?
XXX
WHY, I STILL DON'T KNOW WHERE THE OTHER SEVENTEEN ARHATS ARE!
RICH AND POOR ARE NOT FUNCTIONS OF HOW MUCH MONEY WE HAVE, BUT RATHER, OF WHETHER OR NOT WE ARE CONTENT WITH WHAT WE HAVE.


DO NOT GRASP EITHER EXTREME
THERE WAS ONCE A WEALTHY MAN WHO WAS SO MISERLY THAT HE COULDN'T BEAR TO SPEND EVEN A SINGLE CENT OF HIS VAST WEALTH.
ONE DAY, THE ZEN MASTER MOKUSEN PAID HIM A VISIT.
IF I HELD MY HAND IN A FIST LIKE THIS FOREVER, WHAT WOULD YOU CALL IT?
DEFORMED.
AND IF I OPENED IT UP LIKE THIS AND KEPT IT THIS WAY FOREVER, WHAT WOULD YOU CALL IT?
THE SAME. DEFORMED!
AS LONG AS YOU UNDERSTAND THIS, YOU'LL BE A HAPPY RICH MAN.
FROM THAT DAY FORWARD, THE MISER BECAME A GENEROUS MAN. HE WAS STILL FRUGAL, BUT HE ALSO UNDERSTOOD HOW TO SPEND MONEY AND CONTRIBUTE TO CHARITABLE CAUSES.
ALL OPPOSITES—GOOD AND EVIL, HAVING AND LACKING, BENEFIT AND HARM, SELF AND OTHER—ARE DUE TO THE DIFFERENTIATING MIND. AS SOON AS WE GIVE RISE TO SUCH VIEWS, WE TURN AWAY FROM OUR ORIGINAL MIND AND SUCCUMB TO THIS DUALISM. ZEN, HOWEVER, STANDS IN THE MIDDLE, NOT ON EITHER SIDE.


NOT CHANGING TO MEET THE CHANGES
THERE WERE ONCE TWO NEIGHBORING ZEN MONASTERIES, EACH WITH A YOUNG NOVICE. EVERY MORNING ON HIS WAY TO THE MARKET, ONE NOVICE WOULD RUN INTO THE OTHER.
WHERE ARE YOU GOING?
WHEREVER MY FEET TAKE ME.
NEXT TIME ASK HIM, "WHAT IF YOU HAD NO FEET?"
YEAH, THAT'LL GET HIM.
WHERE ARE YOU GOING?

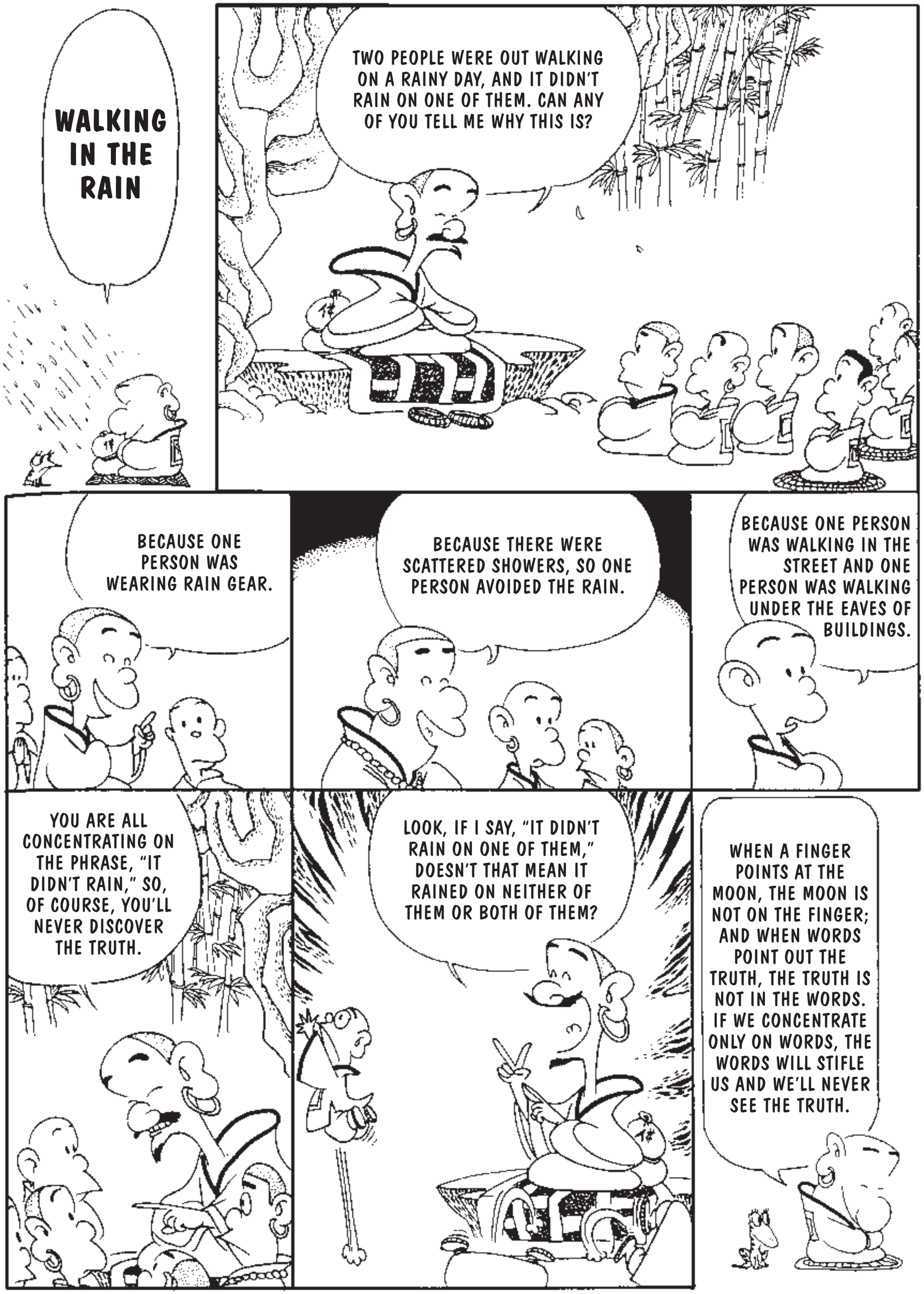


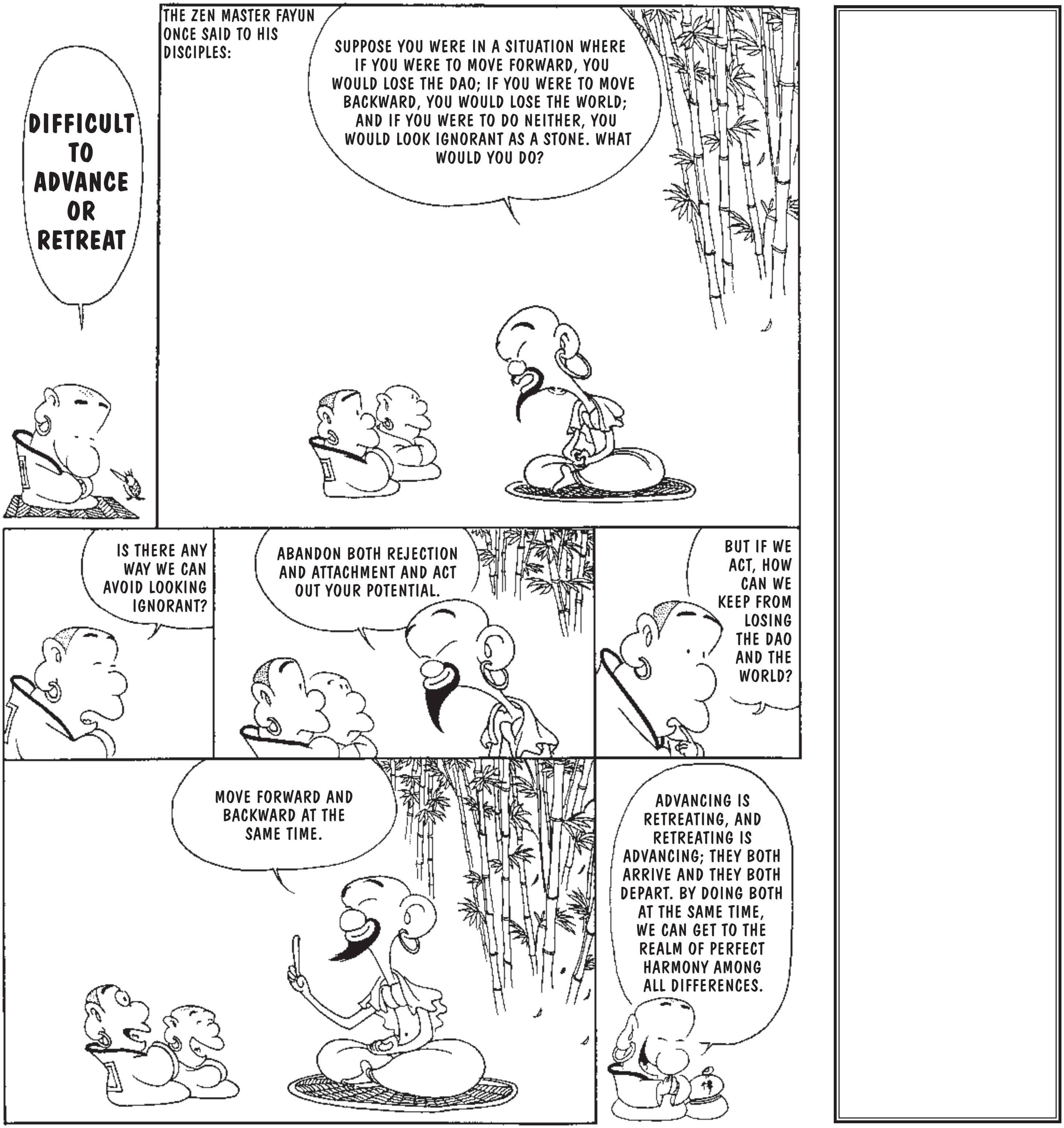
WHEREVER THE WIND TAKES ME.
I LOST THE WAR OF WORDS AGAIN.
NEXT TIME SAY, "WHAT IF THE WIND STOPPED BLOWING?"
YEAH, YEAH, YEAH!
WHERE ARE YOU GOING?
TO THE MARKET.
!
FOILED AGAIN ...
IN CHANGING WITH THE CHANGES, THE MORE WE CHASE, THE FURTHER AWAY WE GET. MEET THE CHANGES BY NOT CHANGING, FOR THE NUMBER OF WAYS TO CHANGE IS LIMITED, WHILE THE NUMBER OF WAYS TO STAY THE SAME IS INFINITE.

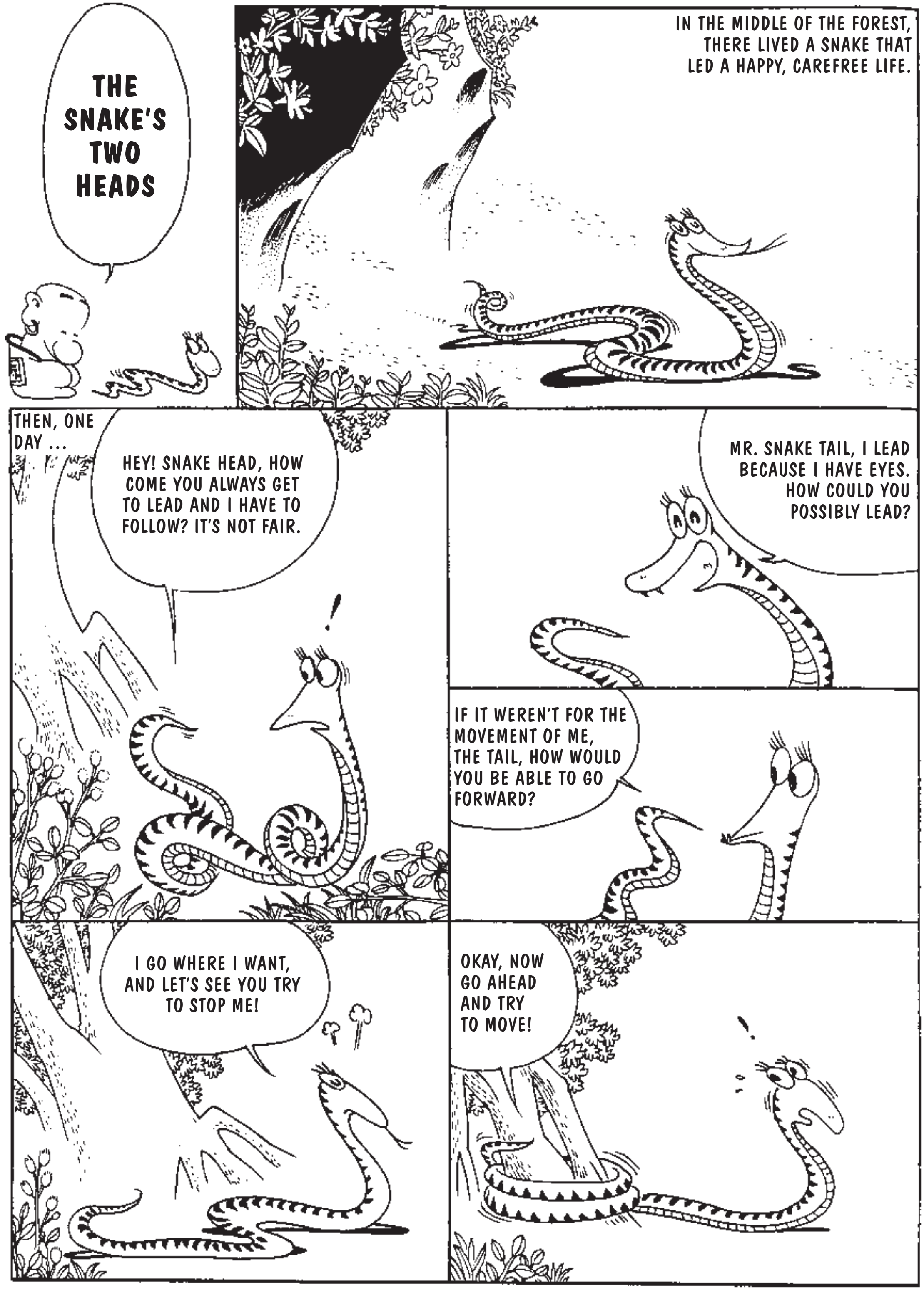


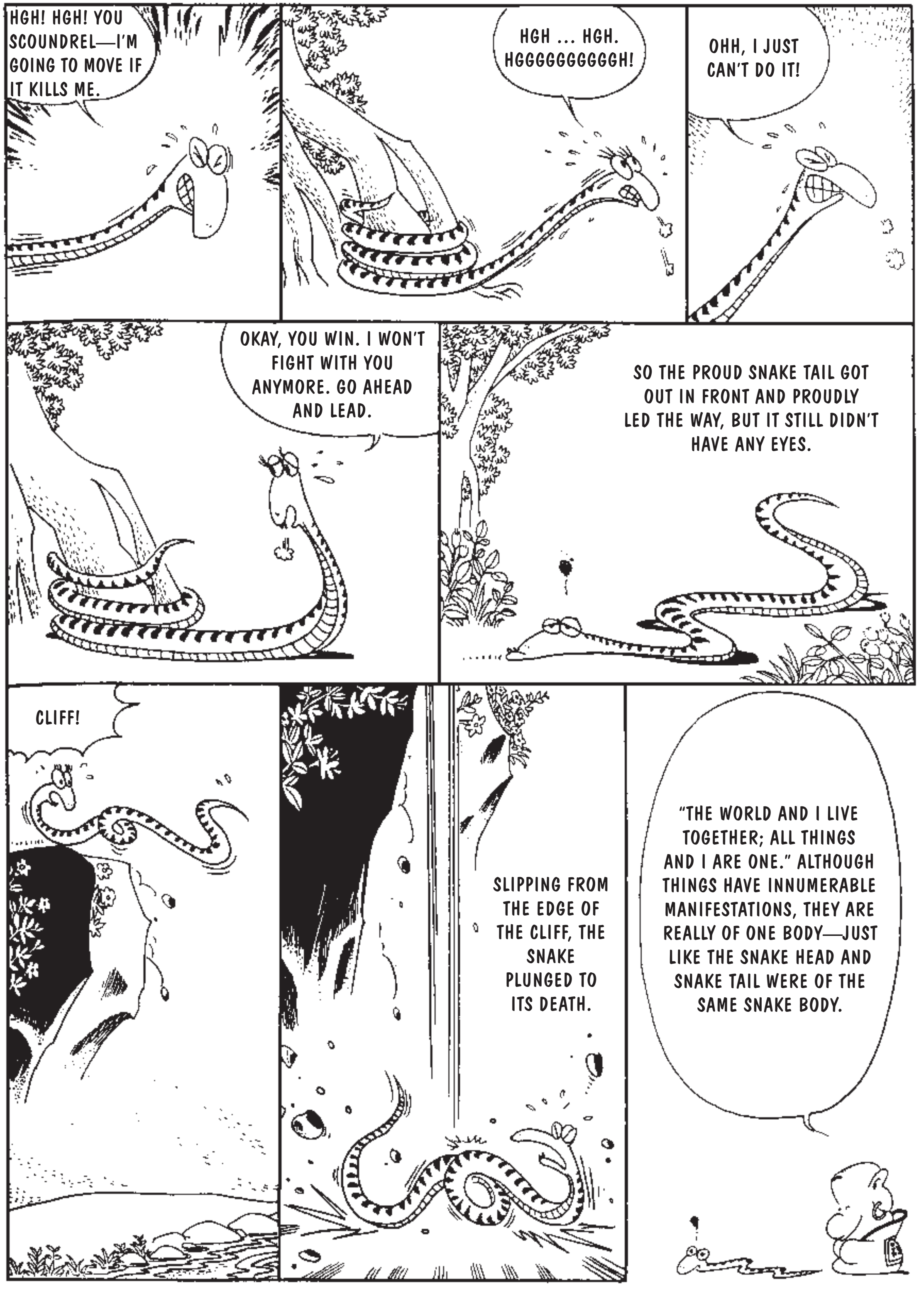
昔有婆子供養一庵主。經二十年。常令一二八女子送飯給侍。一日。令女子抱定。曰。正恁麼時如何。主曰。枯木倚寒巖。三冬無暖氣。女子舉似婆。婆曰。我二十年祇供養得箇俗漢。遂遣出。燒却庵。

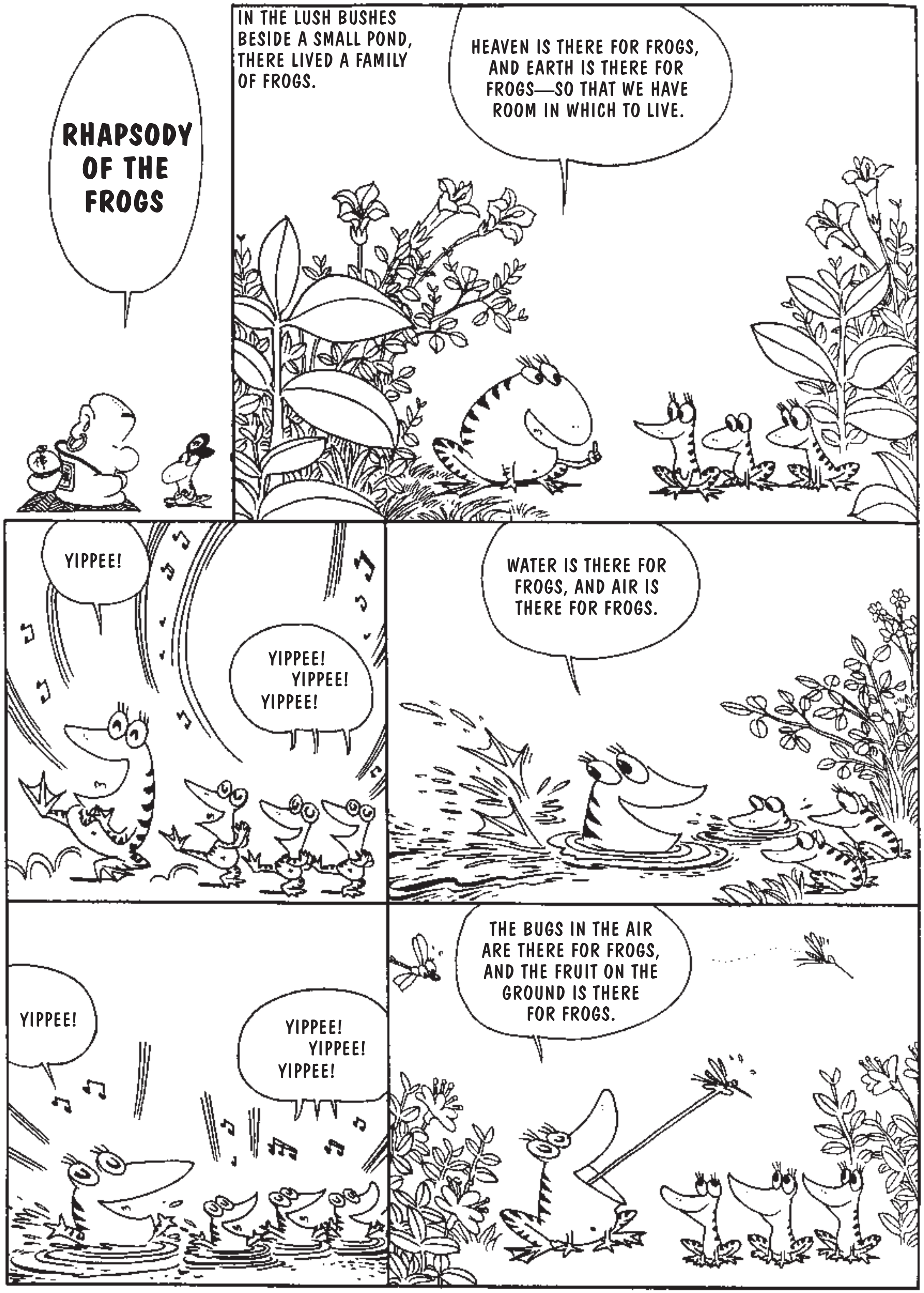
《五燈會元》

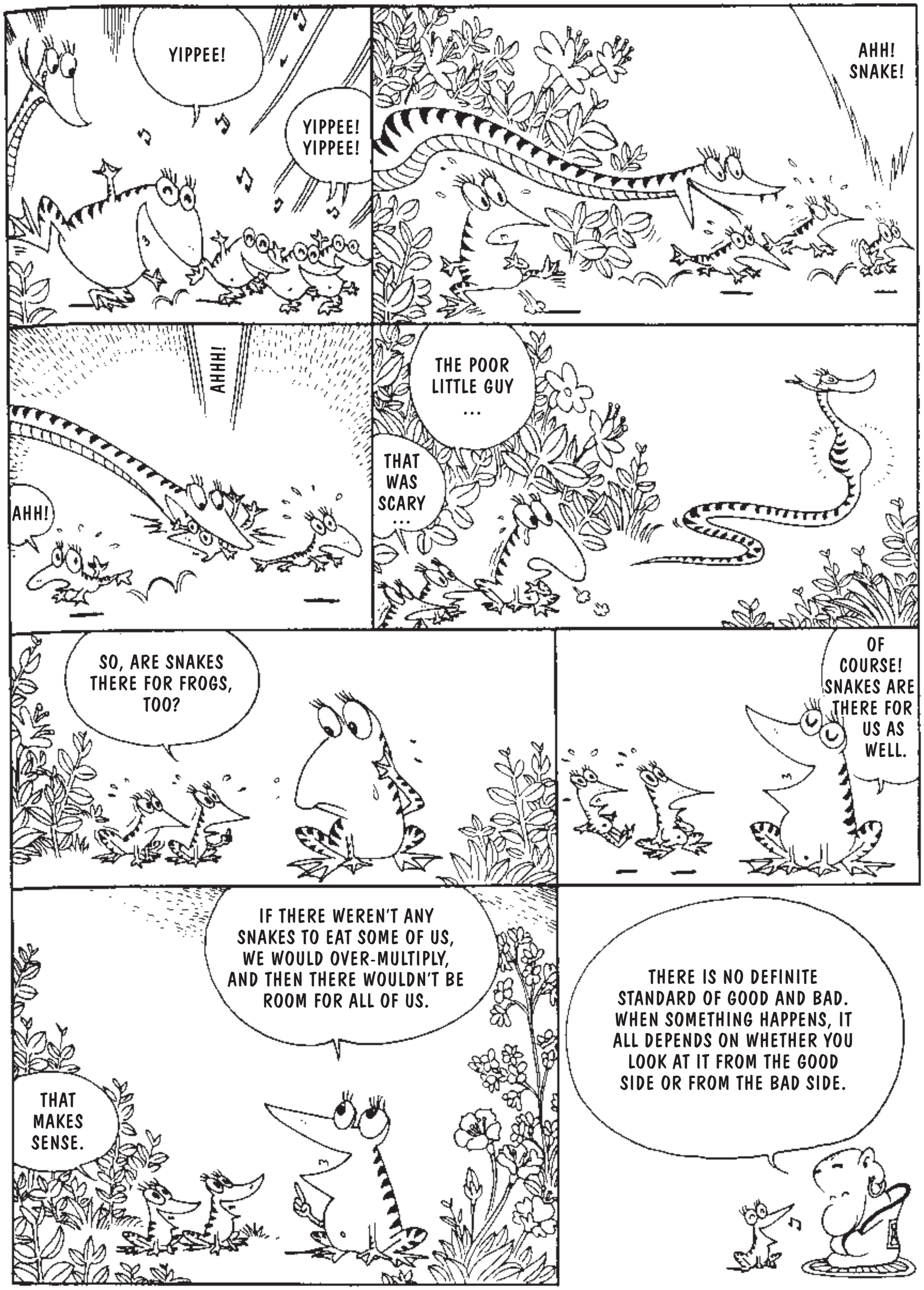

WALKING IN THE RAIN
TWO PEOPLE WERE OUT WALKING ON A RAINY DAY, AND IT DIDN'T RAIN ON ONE OF THEM. CAN ANY OF YOU TELL ME WHY THIS IS?
BECAUSE ONE PERSON WAS WEARING RAIN GEAR.
BECAUSE THERE WERE SCATTERED SHOWERS, SO ONE PERSON AVOIDED THE RAIN.
BECAUSE ONE PERSON WAS WALKING IN THE STREET AND ONE PERSON WAS WALKING UNDER THE EAVES OF BUILDINGS.
YOU ARE ALL CONCENTRATING ON THE PHRASE, "IT DIDN'T RAIN," SO, OF COURSE, YOU'LL NEVER DISCOVER THE TRUTH.
LOOK, IF I SAY, "IT DIDN'T RAIN ON ONE OF THEM," DOESN'T THAT MEAN IT RAINED ON NEITHER OF THEM OR BOTH OF THEM?
WHEN A FINGER POINTS AT THE MOON, THE MOON IS NOT ON THE FINGER; AND WHEN WORDS POINT OUT THE TRUTH, THE TRUTH IS NOT IN THE WORDS. IF WE CONCENTRATE ONLY ON WORDS, THE WORDS WILL STIFLE US AND WE'LL NEVER SEE THE TRUTH.

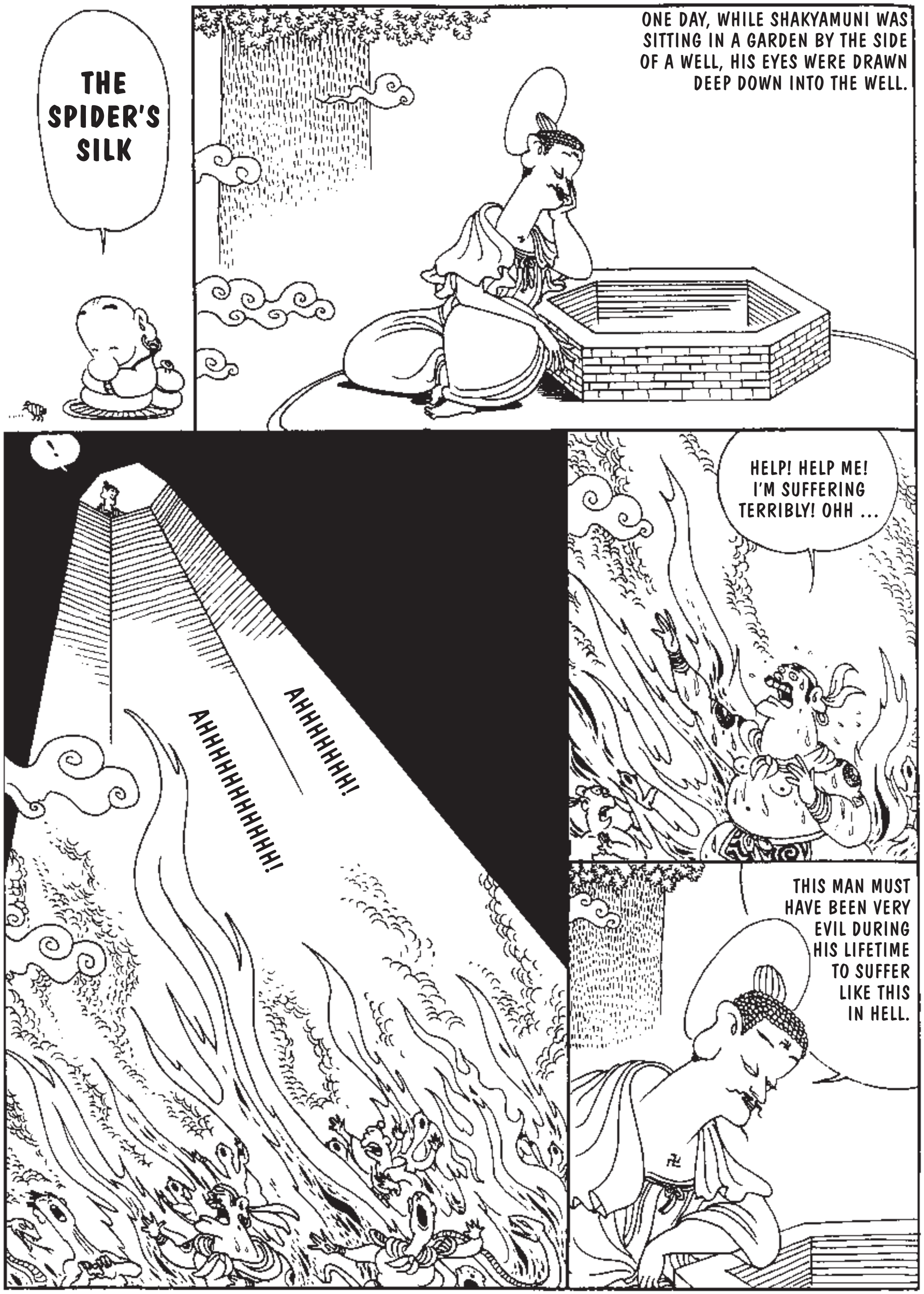

DIFFICULT TO ADVANCE OR RETREAT
THE ZEN MASTER FAYUN ONCE SAID TO HIS DISCIPLES:
SUPPOSE YOU WERE IN A SITUATION WHERE IF YOU WERE TO MOVE FORWARD, YOU WOULD LOSE THE DAO; IF YOU WERE TO MOVE BACKWARD, YOU WOULD LOSE THE WORLD; AND IF YOU WERE TO DO NEITHER, YOU WOULD LOOK IGNORANT AS A STONE. WHAT WOULD YOU DO?
IS THERE ANY WAY WE CAN AVOID LOOKING IGNORANT?
ABANDON BOTH REJECTION AND ATTACHMENT AND ACT OUT YOUR POTENTIAL.
BUT IF WE ACT, HOW CAN WE KEEP FROM LOSING THE DAO AND THE WORLD?
MOVE FORWARD AND BACKWARD AT THE SAME TIME.
ADVANCING IS RETREATING, AND RETREATING IS ADVANCING; THEY BOTH ARRIVE AND THEY BOTH DEPART. BY DOING BOTH AT THE SAME TIME, WE CAN GET TO THE REALM OF PERFECT HARMONY AMONG ALL DIFFERENCES.


THE SNAKE'S TWO HEADS
IN THE MIDDLE OF THE FOREST, THERE LIVED A SNAKE THAT LED A HAPPY, CAREFREE LIFE.
THEN, ONE DAY ...
HEY! SNAKE HEAD, HOW COME YOU ALWAYS GET TO LEAD AND I HAVE TO FOLLOW? IT'S NOT FAIR.
!
MR. SNAKE TAIL, I LEAD BECAUSE I HAVE EYES. HOW COULD YOU POSSIBLY LEAD?
IF IT WEREN'T FOR THE MOVEMENT OF ME, THE TAIL, HOW WOULD YOU BE ABLE TO GO FORWARD?
I GO WHERE I WANT, AND LET'S SEE YOU TRY TO STOP ME!
OKAY, NOW GO AHEAD AND TRY TO MOVE!
!

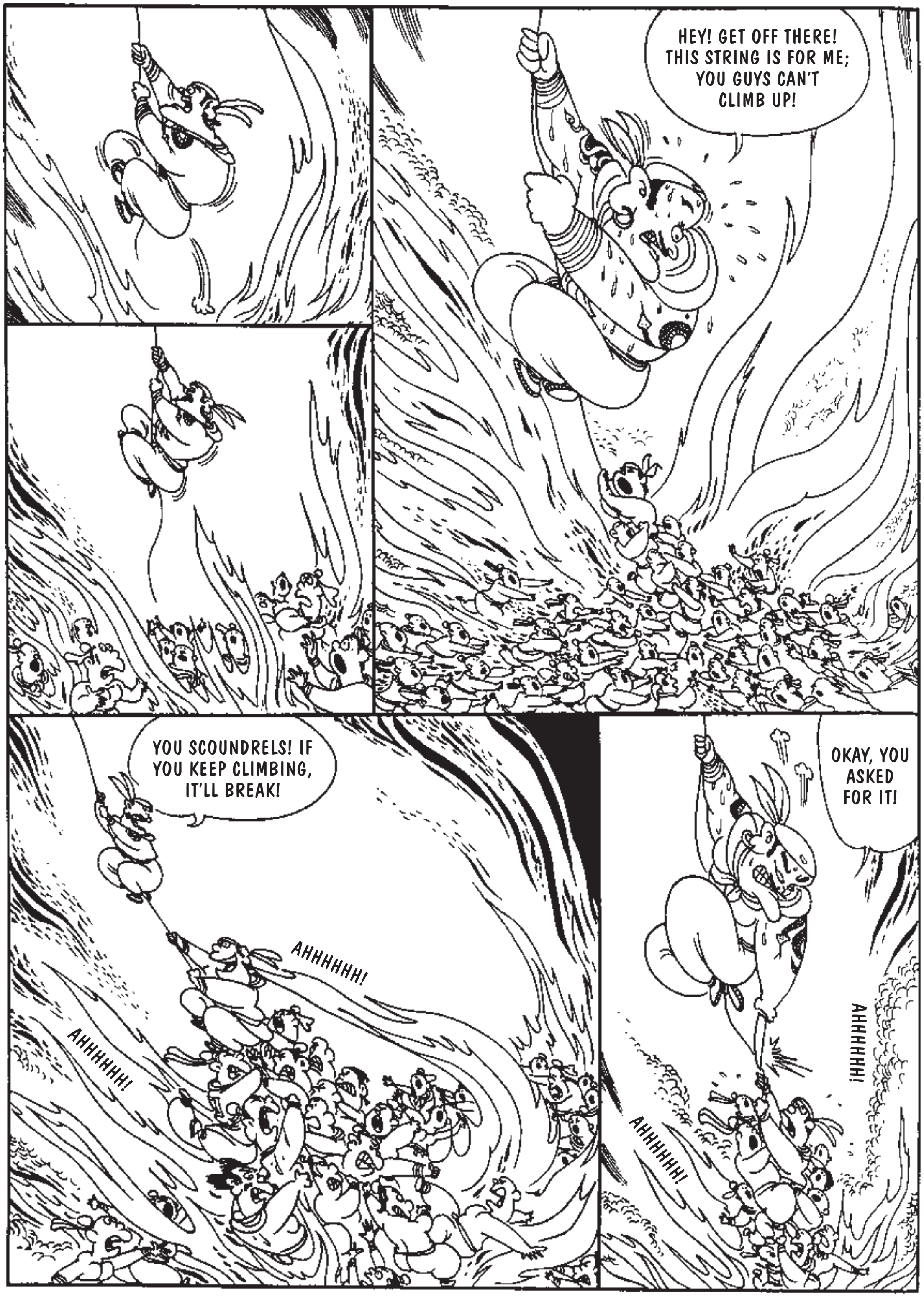

HGH! HGH! YOU SCOUNDREL—I'M GOING TO MOVE IF IT KILLS ME.
HGH ... HGH. HGGGGGGGGGGH!
OHH, I JUST CAN'T DO IT!
OKAY, YOU WIN. I WON'T FIGHT WITH YOU ANYMORE. GO AHEAD AND LEAD.
SO THE PROUD SNAKE TAIL GOT OUT IN FRONT AND PROUDLY LED THE WAY, BUT IT STILL DIDN'T HAVE ANY EYES.
CLIFF!
SLIPPING FROM THE EDGE OF THE CLIFF, THE SNAKE PLUNGED TO ITS DEATH.
"THE WORLD AND I LIVE TOGETHER; ALL THINGS AND I ARE ONE." ALTHOUGH THINGS HAVE INNUMERABLE MANIFESTATIONS, THEY ARE REALLY OF ONE BODY—JUST LIKE THE SNAKE HEAD AND SNAKE TAIL WERE OF THE SAME SNAKE BODY.

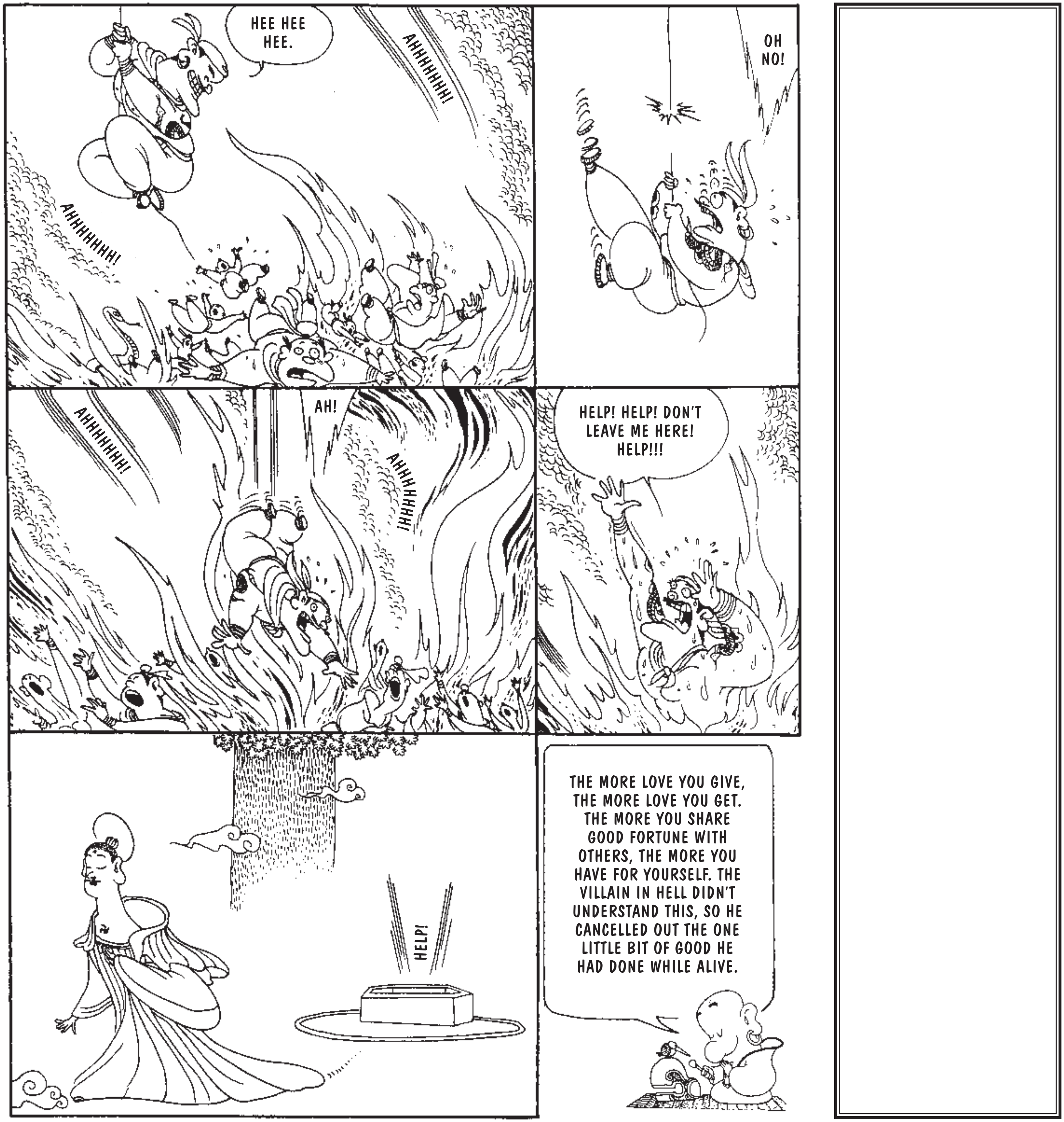

RHAPSODY OF THE FROGS
IN THE LUSH BUSHES BESIDE A SMALL POND, THERE LIVED A FAMILY OF FROGS.
HEAVEN IS THERE FOR FROGS, AND EARTH IS THERE FOR FROGS—SO THAT WE HAVE ROOM IN WHICH TO LIVE.
YIPPEE!
YIPPEE! YIPPEE! YIPPEE!
WATER IS THERE FOR FROGS, AND AIR IS THERE FOR FROGS.
YIPPEE!
YIPPEE! YIPPEE! YIPPEE!
THE BUGS IN THE AIR ARE THERE FOR FROGS, AND THE FRUIT ON THE GROUND IS THERE FOR FROGS.


YIPPEE!
YIPPEE! YIPPEE!
AHH! SNAKE!
AHHH!
AHH!
THE POOR LITTLE GUY ...
THAT WAS SCARY ...
SO, ARE SNAKES THERE FOR FROGS, TOO?
OF COURSE! SNAKES ARE THERE FOR US AS WELL.
IF THERE WEREN'T ANY SNAKES TO EAT SOME OF US, WE WOULD OVER-MULTIPLY, AND THEN THERE WOULDN'T BE ROOM FOR ALL OF US.
THAT MAKES SENSE.
THERE IS NO DEFINITE STANDARD OF GOOD AND BAD. WHEN SOMETHING HAPPENS, IT ALL DEPENDS ON WHETHER YOU LOOK AT IT FROM THE GOOD SIDE OR FROM THE BAD SIDE.

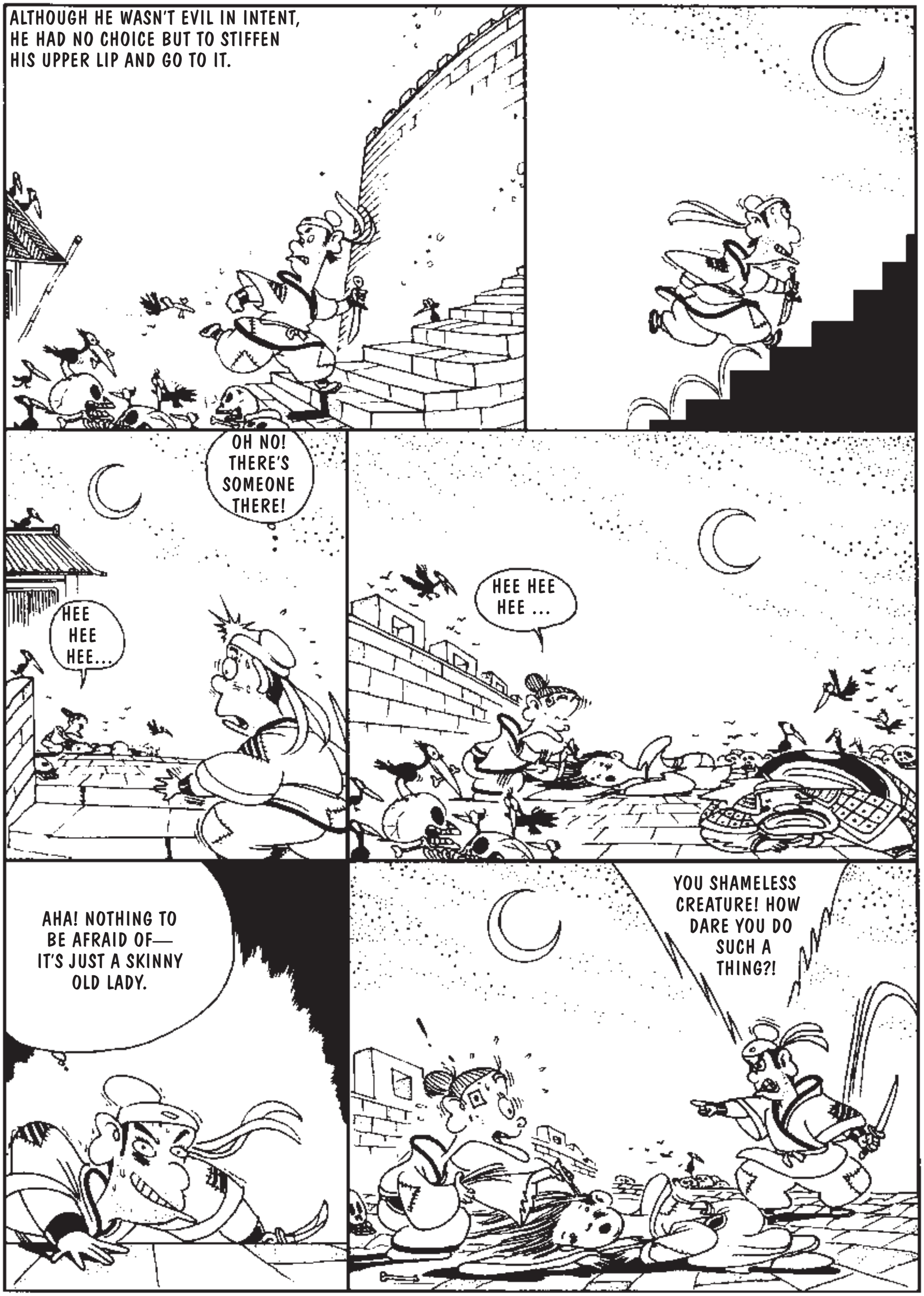

THE SPIDER'S SILK
ONE DAY, WHILE SHAKYAMUNI WAS SITTING IN A GARDEN BY THE SIDE OF A WELL, HIS EYES WERE DRAWN DEEP DOWN INTO THE WELL.
!
AHHHHHHH!
AHHHHHHHHHHH!
HELP! HELP ME! I'M SUFFERING TERRIBLY! OHH ...
THIS MAN MUST HAVE BEEN VERY EVIL DURING HIS LIFETIME TO SUFFER LIKE THIS IN HELL.

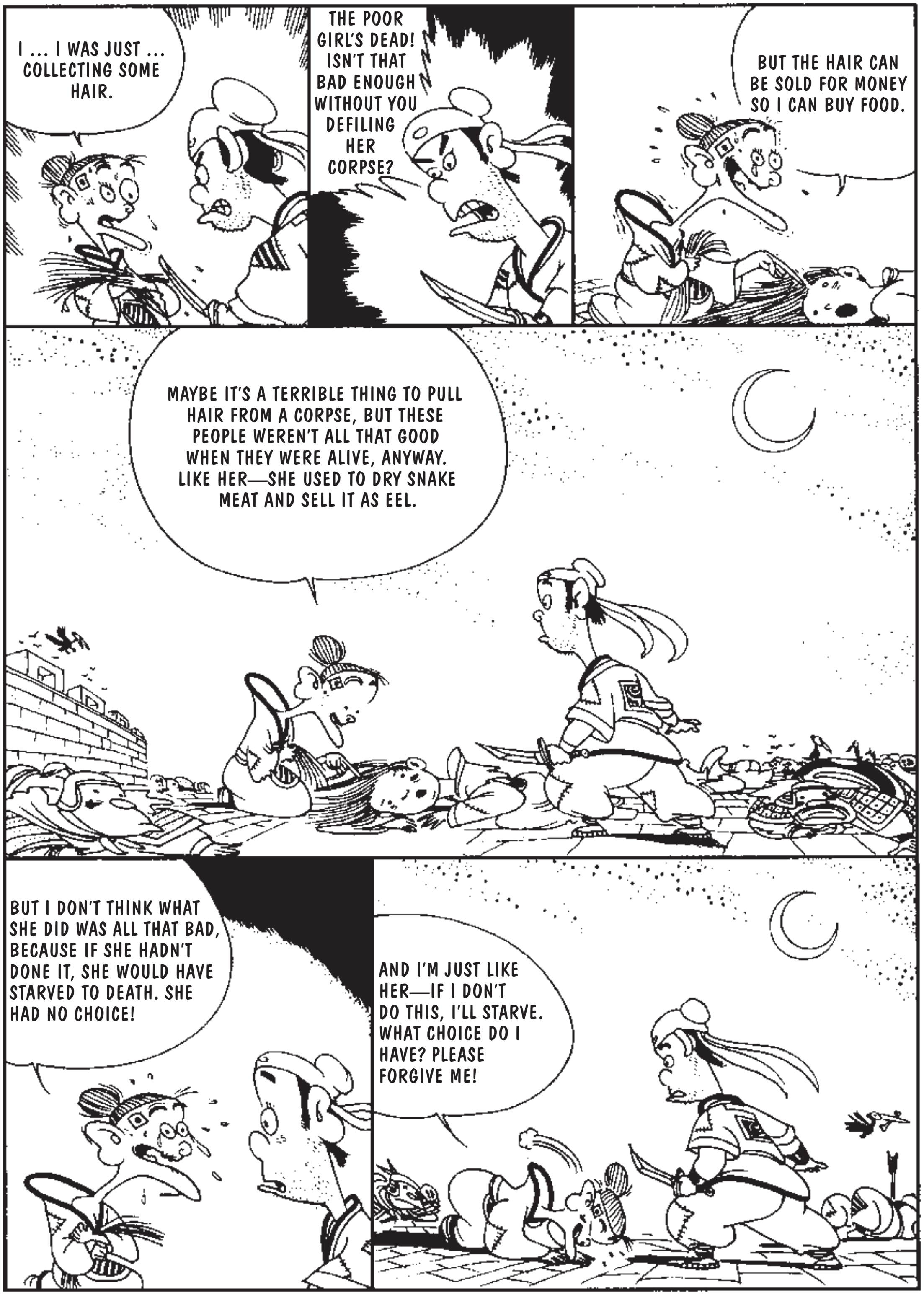

ALL HE DID THROUGHOUT HIS LIFE WAS KILL AND PILLAGE WITH RECKLESS ABANDON, AND THERE WAS NO ACT TOO EVIL FOR HIM. BUT DIDN'T HE DO AT LEAST *ONE* GOOD THING?
AH, YES! ONCE, WHEN HE WAS ABOUT TO STEP ON A SPIDER, HE HAD A MOMENT OF COMPASSION AND SPARED ITS LIFE. OF COURSE, IT'S JUST A SMALL THING, BUT IT *IS* GOOD.
OKAY THEN, WE'LL LET THIS SPIDER SAVE HIM FROM HIS PIT OF DESPAIR.
!
EH? A STRING OF SPIDER'S SILK IS COMING DOWN.


HEY! GET OFF THERE! THIS STRING IS FOR ME; YOU GUYS CAN'T CLIMB UP!
YOU SCOUNDRELS! IF YOU KEEP CLIMBING, IT'LL BREAK!
AHHHHHH!
AHHHHHH!
OKAY, YOU ASKED FOR IT!
AHHHHHH!
AHHHHHH!


HEE HEE HEE.
AHHHHHHH!
AHHHHHHH!
OH NO!
AHHHHHHH!
AH!
AHHHHHHH!
HELP! HELP! DON'T LEAVE ME HERE! HELP!!!
HELP!
THE MORE LOVE YOU GIVE, THE MORE LOVE YOU GET. THE MORE YOU SHARE GOOD FORTUNE WITH OTHERS, THE MORE YOU HAVE FOR YOURSELF. THE VILLAIN IN HELL DIDN'T UNDERSTAND THIS, SO HE CANCELLED OUT THE ONE LITTLE BIT OF GOOD HE HAD DONE WHILE ALIVE.


RASHOMON
THE SCENE OUTSIDE OF RASHOMON (A COLOSSAL CITY GATE IN MEDIEVAL KYOTO, JAPAN) WAS ONE OF MISERY AND DEATH FOLLOWING YEARS OF DEVASTATION AND FAMINE. CROWS, HOVERING IN THE AIR AND FILLING THEIR BELLIES WITH THE MEAT OF ROTTING CORPSES, ONLY ADDED TO THE TERRIFYING VISTA. ONCE THE SUN WENT DOWN, NOBODY DARED LINGER NEARBY.
DUE TO ECONOMIC DIFFICULTIES, WE'RE GOING TO HAVE TO LET YOU GO.
FIRED?
IF THINGS REMAIN AS THEY ARE, I'M GOING TO STARVE TO DEATH, JUST LIKE THESE FORSAKEN BODIES ...
BUT IF I DON'T WANT TO STARVE, I'LL HAVE TO BECOME A THIEF.
FINE!
IN ORDER TO SURVIVE, I'LL HAVE TO MURDER AND STEAL.


ALTHOUGH HE WASN'T EVIL IN INTENT, HE HAD NO CHOICE BUT TO STIFFEN HIS UPPER LIP AND GO TO IT.
OH NO! THERE'S SOMEONE THERE!
HEE HEE HEE...
HEE HEE HEE ...
AHA! NOTHING TO BE AFRAID OF— IT'S JUST A SKINNY OLD LADY.
YOU SHAMELESS CREATURE! HOW DARE YOU DO SUCH A THING?!


I ... I WAS JUST ... COLLECTING SOME HAIR.
THE POOR GIRL'S DEAD! ISN'T THAT BAD ENOUGH WITHOUT YOU DEFILING HER CORPSE?
BUT THE HAIR CAN BE SOLD FOR MONEY SO I CAN BUY FOOD.
MAYBE IT'S A TERRIBLE THING TO PULL HAIR FROM A CORPSE, BUT THESE PEOPLE WEREN'T ALL THAT GOOD WHEN THEY WERE ALIVE, ANYWAY. LIKE HER—SHE USED TO DRY SNAKE MEAT AND SELL IT AS EEL.
BUT I DON'T THINK WHAT SHE DID WAS ALL THAT BAD, BECAUSE IF SHE HADN'T DONE IT, SHE WOULD HAVE STARVED TO DEATH. SHE HAD NO CHOICE!
AND I'M JUST LIKE HER—IF I DON'T DO THIS, I'LL STARVE. WHAT CHOICE DO I HAVE? PLEASE FORGIVE ME!


THANK YOU FOR HELPING ME UNDERSTAND. I ALSO HAVE NO CHOICE; IT'S THIS OR STARVE!
SURELY YOU WON'T HATE ME! GIVE ME ALL YOU HAVE!
COME BACK WITH MY CLOTHES!
OH! WOE IS ME ...
HEE HEE HEE.
THERE ARE PEOPLE IN THIS WORLD WHO ARE FORCED TO DO TERRIBLE THINGS IN ORDER TO SURVIVE, BUT THERE ARE EVEN MORE PEOPLE WHO DO EVEN MORE DESPICABLE THINGS SIMPLY TO SATISFY EXTRAVAGANT AND SHAMELESS DESIRES.

Pronunciation Index

There are different systems of Romanization of Chinese words, but in all of these systems the sounds of the letters used do not necessarily correspond to those sounds which we are accustomed to using in English (for instance, would you have guessed that zh is pronounced like j as in "jelly"—not as in "je ne sais quoi"?). Of course, these systems can be learned, but to save some time and effort for the reader who is not a student of Chinese, we have provided the following pronunciation guide. The Chinese words appear on the left as they do in the text and are followed by their pronunciations. Just sound them out in customary English pronunciation, and you will be quite close to the proper Mandarin Chinese pronunciation. For example, "Changshou" below lists the following pronunciation: "chong-show." The o of "chong" is short, as in typical English words, e.g., "long" and "song." The "show" is pronounced as you would expect in locutions like "movie show" and "show and tell."

In addition, Chinese philosophical terms have been defined, and page numbers have been provided where every glossed term appears in the book.

NOTES

–dz is a combination of d and z in one sound, without the ee sound at the end; so it sounds kind of like a bee in flight with a slight d sound at the beginning.

–zh is pronounced like the j in "jelly" and not like the j in "je ne sais quoi."